

THE ART-UNION.



LONDON, APRIL 1, 1846.

THE TARIFF;

ITS EFFECTS ON ARTISTIC PRODUCTION IN THE
BRANCHES OF BRITISH INDUSTRY.

"PROHIBITION has ceased to exist, and the duration of protection is dated." A more important announcement than this was never made in a Legislature; it proclaims the total abolition of a system which, under one form or another, has prevailed since British industry became a subject for British legislation, and which has held hitherto a conspicuous place in the commercial code of almost every civilized country. It is the part of politicians to discuss the financial results of such a revolution; it belongs to economists to show its perfect accordance with the laws of social science; but there yet remains a point of view in which it may be practically and beneficially regarded—its probable effects on the artistic merit and commercial value of our productions. Before entering on this discussion we have to meet an objection, futile in itself, but deriving weight from the respectability of those who bring it forward; we are told that, before we discuss the effect of this commercial revolution on production, we are bound to show that it will not injure the physical, the moral, or the social condition of producers.

Now, it would be a valid answer to this assertion, that an artistic journal has no legitimate right to interfere with the discussion of political, economic, or moral questions; but we take higher ground: we are persuaded that artistic improvement in production cannot be obtained without the physical, moral, and social elevation of the producers, for the plain reason that exertion cannot be obtained from starvation, excellence from vice, or progress from degradation. We cannot expect improved work without improved workmen; and to say that those who seek to advance the value of manufactures neglect the interest of the operatives is not genuine philanthropy, but sheer nonsense. Hercules exhibited true benevolence to the carter when he showed him how to raise his cart from the ditch by putting his shoulders to the wheel; and we best consult the interests of the operatives when we show them how they can ameliorate their own condition by developing their own resources.

We do not, therefore, shrink from the discussion which some people, possessing more good nature than good sense, seem anxious to force upon us, and we shall bestow a few words on the effect of Sir Robert Peel's new tariff on the condition of the operative classes, before we enter on our proper subject—its probable results in artistic improvement. It will greatly simplify our task, and it will no less relieve our readers from the tediousness of a matter that has been discussed to weariness, if we at once dismiss all consideration of the corn laws and agricultural interests. We propose to show that, irrespective of all incidental consideration, the effect of protection on any given branch of manufacturing industry is injurious to the pro-

duction and the producers, and, consequently, that the abolition of such protection is a benefit to the manufacture, and a boon to the operatives.

The object of protection is to prevent competition, and the consequent diminution of profits. We do not say the diminution of prices, because high prices are very far from being identified with high profits; before price can be a measure of profit we must know the cost of production, for profit is obviously the difference between the cost of production and the price obtained for any given article. Cheapness of production is, therefore, an important element in the estimate of profits, and, therefore, in the estimate of wages. For it is quite clear that wages must be paid out of profits, since they could not possibly be paid out of losses. Now, let us for the sake of argument grant that a system of protection can be so stringently maintained as to prevent all foreign competition, and that the operations of the smugglers can be effectually prevented by a revenue police, we say that there are two evils necessarily resulting—the loss of markets abroad, and the raising up of formidable competition at home. Protection is a virtual abandonment of the foreign market, for how can we meet those on neutral ground with whom we declare ourselves unable to compete in our own markets? We can export no articles except those which we produce cheaper than foreigners, unless we choose to buy and sell, and live by the loss: a process which is recommended in schools of sentimental economy, but which political economy discards as preposterous. If, on the other hand, we can so diminish the cost of production as to compete with foreigners in neutral markets, we must be far more than a match for them at home, and protection is utterly useless, it becomes a mere idle mockery.

Take it, then, either way, so far as export trade is concerned, if protection enhances the cost of production it is mischievous by excluding us from foreign markets; and if it does not enhance the cost of production it is utterly and wholly unavailing.

We have thus got so far as to show that protection sustains high prices only by sustaining the cost of production; but, as wages form an important element in that cost, we have next to determine how far sustaining the cost of production is equivalent to sustaining the rate of wages. The price of labour, like the price of everything else, is regulated by the proportion between demand and supply: "when two men are looking for one master wages will be low; when two masters are looking for one man wages will be high." During the last autumn railway speculations produced such a run on the printing trade, that for a few weeks compositors and pressmen reaped a golden harvest; the excess of demand over supply in the glass trade, noticed in another part of our journal, has produced the same result in that branch of our manufacture. This excess is indeed owing to temporary causes; but if the causes could be rendered permanent the results would be so likewise. But to produce such permanence two conditions are requisite: the demand should continue, and the supply should not increase. Each of these conditions is equally beyond human control. No law would force people to use more printing or purchase more glass than their circumstances require; and, without noticing the obvious injustice of such an attempt, no law could prevent an operative from leaving a branch of industry which inadequately remunerated his toil for one that was more lucrative and profitable. Were any government to limit the supply of labour to any given branch of industry, it would thereby pronounce sentence of idleness and starvation on all whom it excluded from such employment.

It is quite obvious that no legislation can create a demand for goods, though some such

thing was attempted by the Parliament of Charles II., which enjoined that corpses should be interred in flannel shrouds, for the purpose of encouraging the woollen manufacture; and we have seen that it would be iniquitous for a government to limit the supply of labour; but, as wages can only be artificially sustained by one or other of these courses, let us see how far the supply of labour can be limited by combinations of the operatives themselves.

Whatever raises the cost of production enhances the price of an article, and whatever raises price must of necessity diminish the consumption, and, consequently, the demand. Now, as goods are produced only to be sold, it is evident that a combination to raise wages in any branch of labour is a combination to limit the demand for labour in that branch of industry, and, therefore, the unionists must go a step farther and limit the supply of labour. Now, they have done so in several instances, but they have never succeeded, and they never can succeed. If they fix such a tariff of wages as to leave little or no margin of profits for the manufacturers, no capitalists will embark in their business, so far as the power of the unionists extends. But Great Britain is not a single town, and no trades' union can exercise the sway of imperial legislation; the capitalists prevented from embarking in trade on the banks of the Thames may seek the banks of the Irwell, the Derwent, and the Mersey. In point of fact the competition from which the weavers of Spitalfields now suffer most is not that of Paris or of Lyons, but the competition of Manchester and of Macclesfield.

We have now shown that the effect of protection is to destroy the foreign market and to provoke a most injurious competition in the home market; but this is not all: in the insensate struggle to maintain the rate of wages by artificial means, the natural means, that is the artistic improvement of the manufactured article, is entirely neglected. The natural constituents of a rate of wages are skill, time, and toil, and of these skill must always bear the highest price. The unfortunate condition of the frame-knitters and the hand-loom weavers is chiefly owing to the fact that the mystery of their art can be learned with great ease, and that the employment is of such a nature as to be possible to the young, the infirm, the sick, and the untrained. It is not long since some scores of Irish labourers, coming over to reap the harvest and failing to obtain employment, at once became hand-loom weavers, and thus largely added to the numbers and the misery of that unfortunate class. When, therefore, we urge the importance of raising the artistic standard of instruction for the operative classes, we are also contending for their obtaining higher wages and more permanent remuneration.

To many of our readers we may seem to have constructed our argument on truths so plain as to be within the comprehension of a child; we believe that we have done so; indeed that was our intention. It requires very little experience to discover that simple truths are generally the most neglected, because their very simplicity renders people unwilling to give them a patient hearing. Men are far more eager to be startled, to be astonished, or to be surprised, than to be convinced; they would rather owe their health to the incomprehensible operations of some quack medicine than to the simple regulation of their regimen and diet. Masters have looked for profits and men for wages in anything and everything except the only source from which they could be obtained,—the stimulating of demand by cheapness and excellence of production. Masters and men have reason to be thankful that legislative delusions are at an end; that they have been taken out of the go-cart of protection, which as men they should have been ashamed to use; and that they are now free to use the legs with which God and Nature have provided them.

They must now change their system; they ought to have done so long ago.

Their object now must be the neutral and foreign, not the home and protected, market. "The snail," says the Hindoo proverb, "sees nothing beyond its shell, and believes it the finest palace in the universe;" but our manufacturers are now compelled to enlarge their sphere of vision; they must meet the foreign producer abroad, to save themselves from having to encounter him at home. They are able to do so, and they will be benefited by so doing. The country that can spin the most attenuated thread must have equal capabilities of weaving the finest tissue. There is no occult quality in silk to render it an exception to the laws which regulate fabrics of flax, wool, and cotton. Bronze has no mysterious essence to perplex our artisans more than tin or iron, and the ribbons of Coventry are not so tender as to shrink from the atmosphere to which the laces of Nottingham are exposed. Are we not grown into men? what need, then, have we of leading-strings? "When I became a man," said the apostle, "I put away childish things." Competition is the "Old Bogie" of a nation's childhood; we have run from it to seek the protection of law, as an infant runs to seek the protection of a nurse or mother; let us only muster courage to look firmly at the phantom, and its terrors will disappear. Perhaps, as in H.B.'s clever caricature, we shall find that there is something good concealed behind it.

We have something of the feelings of the patriotic Naaman, when he exclaimed, "Are not, Abana and Pharpar, rivers of Damascus, better than all the waters of Israel?" We would back Birmingham against Liege, Spitalfields against Lyons, Coventry against St. Etienne, and Manchester against Mulhausen. Give Englishmen a fair field and no favour, and we shall look for triumphs as decisive in the arts of peace as ever were obtained in the arts of war. But there must be no folding of arms and no wringing of hands; we must not have men waiting for masters to begin improvement, and masters waiting for men; both must set to work together, because Time will wait for neither of them. We must have fewer Trades' Unions and more Art-Unions; we must have the real independence of industry in the self-dependence of industry. We must avoid the fancied evil of becoming dependent on foreigners, by grasping the real good of rendering foreigners dependent on us.

The English School of Design is said to be inferior to the French. Be it so; but are the English painters and sculptors inferior to those of France? Where is the French Wilkie or the French Flaxman? With decisive and undeniable proofs of triumph in the higher branches of Art, are we to despair of success in the inferior departments? It would be just as sensible to expect that a student who had mastered the difficulties of the calculus should be puzzled by a plain question in simple arithmetic.

We have no fear of ultimate results; we do fear that precious time may be lost in the period of transition. The ship must go upon another tack; let there be no lubberly delays in getting her afloat. Let us not look behind, but press on to what lies before. We cannot afford much lee-way; indeed, too much has been lost already.

Manufacturers must now become their own legislators and their own statesmen; the law is no longer their guide or their aid in production. Improvement, which was always a duty, has now become a necessity; the sale of their goods will in nowise depend upon the place of their production, but upon their intrinsic merits; excellence, not locality, will command the market. To us this is a gratifying fact; to the manufacturers who rightly comprehend their position it is a fact pregnant with great

present incentive, and still greater prospective advantage. The new career of commercial legislation on which the Parliament has entered allows no retracing of steps—*vestigia nulla retrorsum*—and we firmly believe that those who are now the most fierce opponents of the new tariff will in a very few years be found among its most vehement admirers.

It is but justice to say that the immense majority of the manufacturing classes have shown at this crisis that confidence and self-reliance which we have endeavoured to recommend. There is probably no class of operatives to which the withdrawal of protection might have been expected to appear more formidable than the watchmakers of Clerkenwell, and yet they all joined in a petition for free trade. There has, indeed, been one exception to this rule: petitions for protection being continued have been presented from a minority of the persons engaged in the silk trade, and yet there is no trade in England that has suffered so severely from prohibition and protection.

The silk trade has suffered from two schools of sentimental economy: the Spitalfields school, and the Macclesfield school. When the facilities of weaving by the application of machinery, as in the jacquard loom, were so increased that the time and toil required for producing any definite length were reduced to one-third, the economists of Spitalfields believed it possible to maintain the price of production in spite of the immense change in the cost of production. But two could produce, and the result of the attempt was to drive a large proportion of the silk manufacture into the north of England. The Macclesfield economists took a still more absurd dogma for their guidance: they held that it was the duty of Government to provide them a market, irrespective of the value or the merit of their goods; Mr. Brocklehurst, who is the leading professor of that species of economic science, which has no disciple beyond the limits of the borough of Macclesfield, can confirm our assertion, that wherever this aboriginal school had influence, artistic design was not merely unknown, but was deliberately rejected. Had not Mr. Brocklehurst taken the unfortunate step of opposition to Sir Robert Peel's tariff, on the ground of the incapacity of Englishmen to compete with Frenchmen, we should never have dreamed of making any direct reference to him or to his establishment. But he has challenged an inquiry which he must meet.

We ask, then, what artists has he employed? what reward has he paid? what original taste has he developed? what design has his large establishment developed? The fact is that on original design several large establishments which we could mention do not together expend one-half of the sum which is paid to artists by some of the smaller manufacturers of Paris, Lyons, and St. Etienne. They ask to be protected in a systematic discouragement of British progress in the art of design, and they have the hardihood to declare that they speak in behalf of British industry. We tell them, what indeed they know full well, that skill is a greater element than toil in the profits of British industry, and that those who discourage the development of skill are the very worst enemies of the operative.

We can relate an illustrative anecdote, and appeal to the Macclesfield economist for the truth of the facts, which came within his own knowledge. A certain West-end house obtained a design from Paris, and sent it to be realized at a large English establishment; the design was one which required very little skill to adapt it to the jacquard, but it was done so clumsily and so badly that the result was perfectly detestable. Complaints were made, and the answer was, "You can get no better article without smuggling." Now, the answer was simply a downright falsehood: in the establishment of the late Mr. Schwabe, at Manchester,

we have seen patterns five times more complex placed on the jacquard without difficulty. There may be some undiscoverable advantages in a system of protection, but assuredly it is no advantage to maintain noodles as heads of houses, and botches as operatives.

The plain fact in the silk trade is, that we do not fail so much in backwardness in design as in the realizing of design; the existence of protection was a constant incentive to avoid preliminary expense, and to slur over difficulties. The quantity of the work turned off, not its quality, determined the character of the workman. The operative was protected, not from the competition of low wages, but of high wages; in the economy of Spitalfields and Macclesfield it was a crime to be too industrious, too skilful, and too intelligent. We have long felt weary of such mischievous nonsense, and we are glad that it has come to an end. We have been paying a premium on the import of foreign designs, and establishing a prohibition on the production of native designers. We have been sacrificing the real interest of British Art to the pretended interest of British Industry. Art now takes its fair stand in a free market. We say to the British manufacturers,—You can only meet foreign designs by English designs,—you must cease to be imitators,—you must begin to be originators,—you have felt the smuggler to be more than your match while you depended on France for patterns, but a more complete competition will drive you from the field, unless you develop the resources which are notoriously at your command.

It is neither our duty nor our object to vindicate the policy of Sir Robert Peel—political considerations come not within our peculiar sphere. But we have long felt that the restrictions on the importation of artistic excellence from abroad furnished at least a pretext for discouraging artistic ambition at home, and that the opening of our ports to foreign rivalry must force the encouragement of domestic powers to meet the contest. Few years, probably very few months, will elapse when the excellence of the British school of design will not be far behind the excellence of the British schools of engraving, of painting, of modelling, and of sculpture.

If fashionable consumers in England have evinced an unpatriotic preference for ornamental articles of foreign manufacture, they can plead in excuse that our prohibitory and protective laws proclaimed the inferiority of our own productions. Our legislation fostered a desire for foreign silks and foreign paper-hangings, not merely by creating the perverse longing which all feel for what is forbidden, but by tacitly admitting that the exclusion was a proof of superior excellence. English Art was thus doubly discouraged: relying on protection, the producer refused to stimulate design; deceived by exclusion, the consumer regarded the inferiority of English patterns as an article of national faith incorporated in acts of Parliament. It would lead us too far away from our immediate subject to show the connexion between the system of excise and the system of protection, but what we have elsewhere said on the glass trade will sufficiently prove that the injuries which being subjected to the excise brings on any branch of manufacturing industry cannot be compensated by any amount of protection, however excessive. We have been legislating against Art, enterprise, and invention, and it is assuredly high time that we should seek to advance on some road less dangerous.

Here we pause for the present; at a future time we shall have to discuss the artistic results of the reduction of each article in the tariff; it is enough at the present moment to examine the principles on which these reductions are based, and to show that they are pregnant with elements of encouragement and of progress.

VISITS TO PRIVATE GALLERIES.
No. X.THE COLLECTION OF H. T. HOPE, ESQ.,
Duchess-street, Portland-place.

By the kind and liberal courtesy of Mr. Hope, we have been favoured with a view of his magnificent collection of works of Art. In his mansion are gathered together a Gallery of Pictures of the highest excellence, a Museum of Sculpture, containing rare examples of the purest Greek beauty, antique vases in profusion, with carvings and enamels of the most extraordinary execution. The Italian pictures are of first-rate quality, while the Dutch Gallery is unrivalled in the *chefs d'oeuvre* it contains of all the great painters of this esteemed school. It is here they can be fairly judged, and their vast attainments manifested. No collection in the world excels it, with the single exception, perhaps, of the Dresden Royal Gallery. That of the Hague is even inferior in perfection to this assemblage of wondrous works; the mind becomes dazzled by their contemplation, and we turn from one gem of Art to another, until we are fairly bewildered by admiration of their marvellous beauties.

The mansion in which they are congregated is a quadrangle enclosing a court-yard; three sides of the building are occupied by galleries containing the various collections. On arriving at the landing at the top of the grand staircase we enter on the right hand into a series of rooms, composing one side of the square, in which are placed the ancient fictile vases known by the term of Etruscan. These rooms are loaded to profusion with the elegant forms of Magna Græcia ware, of the most exquisite and classical design; as well as other rarities of Art and antiquity. It being foreign to our object to enter into any detailed account of objects connected with the Fine Arts previously to the epoch of the "Revival," we purposely pass on, with a simple notice of the superb collection here existing. We next enter a long saloon lighted from above, called the Italian Gallery. On its walls are hung some of the finest works of the Italian masters, as well as some by the great Flemings—Rubens, Vandyck, and Jordans. Where all are so good, it becomes superfluous to particularize; but it is impossible not to express admiration of the landscape by Claude, one of his most charming works and happily-chosen subjects; the two magnificent pictures by Paul Veronese, with figures the size of life, from the Orleans Gallery; a small gem of a female dancing, by the divine Raffaele; the wonderful colouring of 'The Death of Adonis,' from the Brandt collection, and some others. Mr. Hope's collection is so important that we subjoin a complete catalogue of these famous productions, where every one is of first-rate consequence,—not a secondary work existing among them. At each end of this gallery stand statues remarkable in modern Art: the one being the 'Jason' of Thorwaldsen, and the other the 'Venus' of Canova. A mosaic table ought not to pass unnoticed, for the taste of design, delicacy, and colour of its ornaments. It is in the style of the Pompeian decorations; the cubes are so minute and the gradations of tint so true, that it is difficult to persuade ourselves it is not painted.

This gallery occupies the whole northern portion of the quadrangle, and we pass from it into the western side, containing the Sculpture and Dutch Galleries. Of the ancient sculptures here contained we have previously said it is not our province to speak: they are among the finest examples of the creative genius of the Greek artists.

It is now that, passing into the splendid apartment called the Dutch Gallery, we feel overwhelmed with the gorgeous display. The walls are completely covered with pictures. The gallery is lighted from above, but has one window looking into the garden. A screen is placed down the centre, and on both sides of it are hung the choicest jewels of Dutch genius, talent, and industry. The pictures on this screen alone, although but twenty in number, are worthy the labour of a pilgrimage to admire. The magical painting by Gerard Dow of a woman at a window holding a hare, and its accessories of vegetables, &c., is finished to a degree defying the possibility of belief. With the aid of a strong magnifying power we can discern every thread of the web and warp in the carpet painted as suspended above

the female figure, the most minute veins in the leaves of a cabbage, or fibres of a bunch of carrots; and, even with the employment of this power, the finish and detail are beyond conception, while as a whole it has the most perfect harmony of colour, beauty of tint, and every artistic quality the subject is capable of; it is the *no plus ultra* of all the excellencies of the Dutch school. On either side of this wonderful picture are placed exquisite specimens by D. Teniers, and next to these are two of Paul Potter's very finest productions. 'The Magdalen,' by the Chevalier Vanderwerf, is near, and without doubt the finest picture he ever painted. There are three more by this agreeable artist which, but for the presence of this, would rank as his choicest performances. On the same screen are placed two of Philip Wouwermans's most important and elaborate pictures. They are of the highest order of excellence: one larger than his usual size, and distinguished by a bagpiper playing in the centre of the composition, is a perfect crowd of figures—all executed with the highest skill: it is undoubtedly the finest among all the fine pictures he ever painted, and remains in the most pure and brilliant condition. 'The Exterior of a Cottage with Figures,' by A. Ostade, is a pure transcript of humble life: its freshness of colour distinguishes it beyond any other of his pictures, which have generally become embrowned in the shadows, while the composition, chiaroscuro, and elaboration forbid the hope of higher excellence. Here are also a Hobbins and a Cuyt, both matchless for their high quality, although not so important as some others of their works. Of the twenty pictures placed on this screen level with the eye, it is impossible to speak but in terms of the most unbounded praise; it is a perfect surfeit of the senses to gaze on their charms.

Turning to the walls of the gallery we find two pictures by A. Vanderveelde, which are the despair of the modern Dutch painters: Art has never been carried so far in similar subjects. We next cast our eyes on the fruit and flower pieces of Van Huysum and Van Os: they are the acme of imitation of the finest and most agreeable objects in inanimate nature, effected by the most consummate skill, and carried out by patient industry, even to delusion of the visual faculties. Here are also the *chefs d'oeuvre* of the two Mieris, Terburg, and Metsu. The picture of a 'Gentleman' who appears to have been eating shrimps and has laid down his violin facing the spectator, by F. Mieris, is equal to the best of Gerard Dow's, and has a force and freshness we should have imagined scarcely compatible with such minute execution. A pair of pictures by W. Mieris, each representing a woman selling vegetables, are truly surprising: they are finished to extreme minuteness, as we fairly tested by applying a magnifying power; that, however, is their smallest merit—they possess the higher charm of the art in its fullest extent.—By Terburg we have here his capital works. The 'Music Lesson,' 'The Trumpeter,' and 'The General with an Aide-de-Camp,' three delicious pictures: they must be seen to know what Terburg was capable of in his happiest moments. The same unqualified praise is due to Metsu's picture of 'The Lady in the Blue Velvet Tunic': its truth and execution are scarcely credible. The more we dwell on the contents of this room, we find ourselves inclined to verbosity in giving way to our rapturous feelings. We can only give the same degree of praise to the sea pieces of W. Vanderveelde, the three important pieces of Rembrandt, and we may safely add without exaggeration to every one of the pictures exhibited on the walls of this sumptuous gallery of the Dutch School of Painting.

We subjoin the catalogue of the pictures in

THE ITALIAN GALLERY.

CORREGGIO—A Magdalen.
CLAUDE—Landscape with Waterfall.
VANDYCK—Charity, figures half-length, size of life.
N. POUSSIN—Historical.
PALMA VECCHIO—Venus and Cupid.
GASPARD POUSSIN—Italian Landscape.
CORREGGIO—Portrait of Caesar Borgia; Orleans Gallery.
ALBANO—The Virgin appearing to St. Justinian; do.
VANDYCK—Ascension of the Virgin.
GUERRINO—Christ Bound.
RAFFAELLE—Portrait of Marc Antonio.
BASSO—Small Landscape.
SPAGNOLETTI—A Saint.

SCHIAVONE—The Nativity.
RAFFAELLE—The Dancing Girl.
ROMANEELLI—Virgin and Child.
DOMENICHINO—The Infant Christ.
VANDYCK—Virgin and Child.
RAFFAELLE—St. Michael Vanquishing the Dragon.
TITIAN—The Temptation of Our Saviour; Orleans Gal.
GUERRINO—Noli me tangere.
GUERRINO—Angelica and Medora, size of life.
TITIAN—Holy Family and St. Catherine.
AGOSTINO CARACCI—Holy Family.
SCHIDONE—The same subject.
TINTORETTO—The same subject.
DOMENICHINO—Christ Bound.
FRA BARTOLOMEO—St. Francis Praying.
TOMASE DE SAN FRIANO—The Visitation—Altar-piece.
DOMENICHINO—St. Sebastian.
A. DEL SARTO—St. Sebastian.
JORDAENS—Repass with our Saviour.
JORDAENS—Composition of Figures.
S. ROSA—Martyrdom of a Saint.
DOMENICHINO—St. Cecilia.
GIORGIONE—Judith with the Head of Holofernes.
PAUL VERONESE—Virtue leading Hercules; Orleans Gal.
GUIDO—The Grecian Daughter.
GUIDO—Hymen Burning the Darts of Cupid.
GUIDO—The Adoration of the Shepherds.
S. ROSA—Mountainous Scene on the Coast.
GEMINIANI—Christ at Emmaus.
RUBENS—The Death of Adonis—figures size of life.
GUIDO—Lucretia.
GUIDO—Bacchus and Ariadne.
L. CARACCI—The Magdalen.
P. VERONESE—Himself between Virtue and Vice.
GUIDO—Head of the Saviour.
VASARI—The Six Poets of Italy. Petrarch composing.
N. POUSSIN—Apollo and the Muses—figures life size.

The following are the pictures contained in the
DUTCH GALLERY.

BERKHIDEN—View in a Dutch City.
VAN OS—Fruit.
VANDERHEYDEN—View of Buildings in Holland.
JAN STEEN—A Repast, many figures.
REMBRANDT—Portraits of a Lady and Gentleman.
W. MIERIS—The Temptation.
VOSTERMAN—Landscape.
J. and A. BOTT—Landscape and Figures.
BACKHUYSEN—Sea Piece with Ships.
NETHER—Lady at a Window with Parrot and Ape.
JAN STEEN—A Repast, many figures.
BRECHER—The Sibyl's Temple and Falls of Tivoli.
WERNIX—Dead Hare and Dogs.
LAIRNESS—Death of Cleopatra.
W. MIERIS—Woman Selling Vegetables.
W. VANDEVELDE—Small Sea Piece.
W. VANDEVELDE—Sea Piece.
LINGELBACH—Italian Market-place, with Figures.
W. VANDEVELDE—Sea Piece.
W. MIERIS—Woman Selling Onions.
WERNIX—Dead Stag and Birds.
VAN DER MEER—The Marriage.
DENNER—Head of a Gentleman.
W. MIERIS—Two Females Playing at Dice.
HOLBEIN—Portrait of a Gentleman.
VAN DER HELST—Host of Travellers.
OMMEGANCHE—Cattle in a Landscape.
METZU—Curiosity.
VAN HUYSUM—Small Landscape.
VAN DER MEER—Conversation.
PAUL POTTER—Three Cows in a Landscape.
REMBRANDT—Our Saviour in the Tempest.
C. EEGA—Interior with Figures.
BRENNER—St. John Preaching, many Figures.
DUBART—Exterior of Cottage with Figures.
VANDERHEYDEN—Buildings in Holland.
VANDERHEYDEN—Outside a Dutch Town.
VAN HUYSUM—Small Landscape—Italian Scenery.
VAN HUYSUM—Landscape with Figures.
A. OSTADE—Exterior of a Cabinet.
VAN DEULEN—Interior of a Church.
POULEMBERG—The Adoration.
VANDERWERF—Group of Figures.
WERNIX—Swans and Peacock.
TERBURG—An Interior—The Music Lesson.
C. DU JARDIN—Garden Scene, with Cavaliers.
TERBURG—The Trumpeter.
G. DOW—Candlelight scene.
VAN TOL—The Usurer.
VAN HUYSUM—Flowers, &c.
SLINGELANDT—Woman at a Window.
F. MIERIS—An Old Gentleman with a Violin.
METZU—Lady Reading a Letter, Servant Waiting.
A. VANDEVELDE—An Enchanted Pasture, Trees and Cattle.
BACKHUYSEN—A large Sea Piece, with Ships of War.
METZU—Student Waiting.
W. MIERIS—A Lady Buying a Fowl.
A. OSTADE—Conversation at a Cottage Door.
J. VAN HUYSUM—Fruit and Flowers.
W. MIERIS—A Gentleman Offering Grapes to a Lady.
SCHALKEN—Man Reading by Candlelight.
RUISSAEL—Landscape, Cattle and Figures.
VERKORNE—Lady Bathing, with Attendants.
A. VANDEVELDE—Cattle at a Watering Place—Evening.
P. DE HOOGE—An Interior, with Figures.
WERNIX—Dead Swans, Hare, &c.
P. VANDYCK—Two Ladies, with Parrot in a Cage.
POULEMBERG—Synch and Sea Monster.
WASSER—View in Rome.
VONTEVELD—Still-life and Two Females Drinking.

BERKEHIDEN—Stadhouse at Amsterdam.
VAN OS—Flowers.
GONZALES—A Cavalier, with Lady and Figures.
SCHUMAKER—The Commisair.
VANDERWERT—The Incredulity of Thomas.

ON THE SCREEN.

MIRIS—The Proposal.
VANDERWERP—Magdalen Reading.
WYNTANTS—Road Scene over Broken Ground.
PAUL POTTER—Cattle in a Storm.
D. TENIERS—Soldiers Playing at Draughts.
O. DOW—Woman with a Hare, Vegetables, &c.
D. TENIERS—Soldiers Smoking.
P. POTTER—Exterior of Stable—Cattle and Figures.
VANDERWERP—Lot and his Daughters.
VAN TOL—Interior with a School.
BLINDELANDT—Monk Reading.
P. WOUTERMANS—Halt of Hawking Party.
A. OSTADE—Exterior of Cottage with Figures.
HOBMA—Wood Scenery.
TERBROG—The General.
F. WOUTERMANS—Cavaliers and Ladies, Bagpiper, &c.
METZ—Lady in blue velvet tunic and satin petticoat.
A. CUYP—Cows on the Banks of a River.
GYSELS—Dead Swan and small Birds.
C. DU JARDIN—Horses in a Landscape.

IN THE LIBRARY.

G. FLINK—Portrait of a Lady.
BERKEHIDEN—A pair of Town Scenes.
GYSELS—A Kermesse with a multitude of Figures.
HOUTERMANS—A pair of Battle Pieces.
OUWATER—View in Amsterdam.
STOOCK—A pair of Sea Pieces.
HOUTERMANS—Another pair of Town Scenes.
G. FLINK—Portrait of a Gentleman.
BRUGHE and MOTTENHAMMER—An Allegory.
GRIFPIER—View on the Rhine.
W. MIRIS—The Judgment of Paris.
VANDER ULST—The Old Town-hall of Amsterdam.
VERKOLLE—Saturn and Jupiter.
BERKEHIDEN—Four Town Scenes—Views at the Hague.
POKLEMSBERG—Nymphs Bathing.

There are some modern pictures placed in the various apartments, comprising a large picture of 'Damocles,' by Dubois; 'Bacchus and Ariadne,' by Lens, of Antwerp; 'Portrait of H. P. Hope, Esq.,' by Sir T. Lawrence, P.R.A.; 'Mrs. Hope,' by G. Dawe, R.A.

We cannot conclude without expressing the gratification we experienced to find such glorious creations of human genius placed in a mansion where a perfect unity of taste is evinced in every article of furniture throughout the series of apartments. Not an object of the most ordinary use but is wrought of graceful design, uniting the simplicity of antique forms with ornament of the choicest character. Everything of utility or decoration has been artistically studied; and the coincidence of the beauties of high Art with minor objects elucidates to perfection what the union of the Arts Decorative and Ornamental can accomplish when directed by an elegant and cultivated mind.

We have great satisfaction in being able to add that, by Mr. Hope's liberality, his gallery may be viewed on Monday in every week during the season. Applications by letters from artists and persons of respectability (containing, however, somewhat more particulars than the mere names and addresses of applicants, for it will be remembered the galleries form parts of a private house) will be answered by cards to admit parties, or they may be called for at the residence on given days.*

The ancestors of the present possessor long enjoyed in Holland the rank more recently held by the Rothschilds and Darings in the great money transactions of Europe, and never omitted opportunity to obtain whatever was valuable of the cream of the Dutch school of painting in its native country; for, independent of their great wealth, they have always evinced a genuine love, as well as a perfect knowledge, of its beauties. The late Mr. T. Hope was distinguished as an elegant writer on its literature, and the manufacturing community of England owe to him the foundation of that desire for ornament in our abodes which is now spreading in every branch of fabrication susceptible of the charms of form or pattern. The present proprietor of this noble gallery inherits the same taste, and is a zealous patron of modern Art.

* We may take this opportunity to add that it is Mr. Vernon's intention again to admit, under certain restrictions—visitors to his galleries during the approaching season: this is, in truth, a great boon; we trust so liberal an example will be extensively followed. We may observe, by the way, that, wherever such experiments have been tried, they have led to no injury or annoyances of any kind—except as regards the crowd admitted and the number of applicants for admission.

ROYAL GEMS

FROM THE GALLERIES OF EUROPE.*

WE have always advocated the principle, that he who makes good Art cheap is a public benefactor. We rejoice to find this opinion receiving the emphatic sanction of "the Committee upon Art-Unions" in their recently-issued Report. There are many who think otherwise, and whose authority upon such matters is not to be contemned; yet with strange inconsistency they describe as highly advantageous the facilities afforded by modern improvements for bringing printed books within reach of the multitude. Surely if Literature contributes to enjoyment and improvement, so does Art; and surely it is quite as much a duty to render the one as it is the other available, as far as possible, to all who desire pleasure and information from sources so pure. The publisher when sending from the press a good and useful volume for a shilling, for which the old charge was half-a-guinea, is according a boon to tens of thousands who, but for such reduction of price, could never have perused the publication; he is thus, while forwarding his own interests, materially advancing the interests of the mass—becoming a teacher of the most important character, and giving pleasure as often as he affords instruction. The publisher of prints is, though not equally, in his degree also a missionary among mankind. Those who can comprehend and enjoy pictures are fewer in number than those who can peruse books; but they are increasing daily; and it is but just that the means of ministering to their desires should be augmented also. In this country, supply will always keep pace with demand; we shall have no lack of publishers of cheap books and cheap prints; and we trust the public mind and eye will be ere long so educated as to render it far more hazardous to circulate inferiority than excellence. If great good has been achieved by the circulation of cheap literature, some advantages have already arisen from the multiplication of cheap prints.† About twenty years ago, when "the Annuals" were popular and their illustrations really meritorious, many gems of Art, exquisite engravings from fine pictures, were scattered through the towns and villages of England, at a very small cost to the purchaser. These created a taste and stimulated a desire for productions larger and better; and the work now under review has been issued with a design to minister to a growing interest in, and anxiety to obtain satisfactory specimens of, Art. We can by no means describe this collection as perfect; the publisher has his own ideas of objects most likely to suit the popular feeling and taste; his own judgment as to public wants has been matured; and, although there are many cases before us in which we should have differed, he is, no doubt, on the right side of the argument: indeed we have reason to believe that some of the prints for which we should have expected least sale have sold the best. This is a test irresistible to a publisher—who will very rarely be in advance of his age. The work is, however, all things considered, the cheapest that has been produced in this country, and it is only a large circulation that can at all obtain a return for the speculation.

Several parts of the work have been issued; and this notice is accompanied by one of the prints, in order that our readers may have an idea of the size and general character of the illustrations. Among them we find examples of the old masters—

* Royal Gems from the Galleries of Europe; engraved from National Pictures of the Great Masters, with Notices historical, biographical, and descriptive, by S. C. Hall, F.S.A. London: Published (in parts) by George Virtue, Ivy-lane.

† We cannot do better than extract the following passage from the recently published Report of the Committee of the House of Commons on Art-Unions:—"The very cheapness which so many fear, as tending to lower Art generally, must be looked on as not only of good omen, but as the actively operating cause to produce the end of which all seem equally desirous. Were it otherwise, we should, in consistency, look upon the universality of the Greek and Etruscan vase in antiquity, the diffusion of decorative painting throughout Italy, as a disaster, and instead of regarding it, as it was, and is, as a great stimulant, be obliged to consider it a great drawback on the improvement of Art. It is the same in literature. There must be a cheap literature to prepare for a dearer. Unless the public at large sympathize in Art, and feel it to be an enjoyment, we shall never attain anything national in Art, or have a public to appeal to."

such, however, chiefly, as are well known, but which have been hitherto so produced as to be beyond the reach of the great mass of purchasers. Of productions of this class we may name the 'St. John' of Murillo, from the National Gallery, and from the same productive source, 'The Market Cart' of Gainsborough, Hilton's 'Serena Rescued by the Red-Cross Knight,' from the Louvre, Vandyke's 'Portrait of Charles I.,' Guido's 'Jesus at the Well,' Titian's 'Model,' Girodet's 'Burial of Atala,' and Gerard's 'Bellarius.' From the Dulwich Gallery, Cuypp's 'Noon-day Rest,' Gerard Douw's 'Old Woman's Feast,' and Berghem's 'Fountain.' From the Royal Gallery at Windsor we have Rubens's 'St. Martin Dividing his Cloak,' Gainsborough's 'Cottage Door,' from the collection of the Marquis of Westminster, Reynolds's 'Snake in the Grass,' from that of Sir Robert Peel. From the Dresden Gallery, Mieris's 'Writing Master.' From the Pitti Palace, 'Judith with the Head of Holofernes.' From Stationers' Hall, 'Alfred Dividing the Loaf.' We have also of Sir David Wilkie, 'The Blind Fiddler,' 'The Cut Finger,' 'The Village Politician,' 'The Rent Day,' and 'Reading the Will.' While of modern works, not previously engraved, we have examples from the best productions of Herbert, Ward, Egg, Frith, A. Cooper, R.A., Müller, Mrs. M'Ian, Topham, Crowley, and others.

This enumeration will suffice to show the class of subjects of which the work generally consists. They have been selected, as we have intimated, with a view to suit the popular taste—to follow it rather than to lead it—a task to which publishers are, and ever have been, indisposed. Still we are under weighty obligations to the publishers who will bring good things within reach of the multitude, while giving them sufficient excellence to content, if not to gratify, the connoisseur; and in this collection; while there is much to praise, there is but little to condemn; for the engravings are all executed in the line manner, and are for the most part from burins of distinguished engravers—such as Rolfs, Stocks, Shenton, Robinson, Cousins, Lightfoot, Outrim, Bentley, &c. The collection of engravings from the works of Wilkie are in themselves a great boon; the copyright in these productions is, we take for granted, expired; and there can be no doubt that a vast number of copies of them will soon be in circulation: it is, therefore, of especial importance that inferiority should be guarded against; that, while issued as cheaply as they can be, they should be rendered as excellent as possible; for they are calculated in a remarkable degree to give enjoyment to "the many," inasmuch as the themes treated are usually of a homely character, such as speak to the universal heart.

We may, therefore, safely recommend this work—less to those who have formed high notions of excellence, and are enabled to gratify refined tastes, than to those who covet the acquisition of enjoyments not difficult of access, and the acquirement of which demands no large sacrifices. The letterpress will be found to contain biographical notices of the several painters, accompanied by such remarks as the editor considered might augment the interest attached to the various prints, and increase the pleasure to be derived from them; and with the following quotations from the prospectus (containing sentiments in which we heartily concur) we leave the work to find its way—as it no doubt will do—to many of the homes of England:—

"The astonishing increase of public taste for the productions of Art forms the most remarkable feature of the present century. Until of late years its cultivation was confined almost exclusively to the upper ranks of British society;—the advantage derivable from the highest and purest source of intellectual enjoyment and instruction having been withheld from the middle classes, in consequence of the great cost at which it had to be purchased; or, where prints were placed within the reach of persons of limited means, they were invariably of a low order, calculated to give an injurious bias to the mind."

"The most certain proof of the vast spread of a desire to receive pleasure and information from the Fine Arts is supplied by the extraordinary augmentation of Societies for their promotion, which now exist, not alone in the capital cities of England, Scotland, and Ireland, but in nearly every populous town of the United Kingdom. The salutary influence of Art has made its way into the humbler homes of Great Britain; a desire to render its great resources more largely available has become almost universal, and already ignorance concerning the Arts is regarded as a reproach."



THE COTTAGE DOOR.

PAINTED BY THOMAS GAINSBOROUGH. — ENGRAVED BY CHARLES COUSEN.

The Original in the Gallery of The Most Noble the Marquis of Westminster.

GOVERNMENT SCHOOLS OF DESIGN.

INSPECTOR'S REPORT OF PROVINCIAL SCHOOLS. THESE Schools,—in the Provinces especially—are beginning to exhibit practical results arising out of their establishment, and although by no means in a perfect state, or even in a condition to produce all the advantages of which they are capable, the policy of their introduction into this country has been already proved beyond controversy; they are largely assisting to enable our manufacturers to compete with foreign producers; they are giving sound and useful education to a large number of youths, and they are gradually but certainly improving public taste, and leading to a more general appreciation of what is true and excellent in art. For a considerable period the provincial schools had to contend against long established usages; the English are proverbially slow to receive impressions; conviction comes upon them not suddenly, but by degrees, and it was only after a time that the manufacturers perceived how greatly their interests were advanced by these new introductions into their localities. That the schools are still imperfect in their construction and conduct is certain; at first there was great difficulty in procuring masters who could teach, but this evil has been already, in part, removed; the masters are, or soon will be, all of them men of marked ability. Time, that has done so much to improve the subordinate branches of the national establishment will, we trust, effect something towards the renovation of its headquarters. The Council unquestionably needs re-modelling; here, as well as in the provinces, inferior men, or men unacquainted with the office, should give place to those who are better able to direct a powerful machine, the power of which is augmenting daily. The "exigencies of the time" are not to be met by a few gentlemen—about half a dozen—who manage, as they please, the affairs of a most important institution. We say half a dozen, for although the Council numbers one-and-twenty, rarely more than six attend, and often a majority is composed of members of the Royal Academy, who know little concerning ornamental art, and are perfectly ignorant of, as well as indifferent to, the progress of British manufactures, the interests of which the schools were mainly, if not solely, established to promote. Upon this subject we shall often be compelled to comment; it is one that becomes every day of more and more importance.

Our present business is chiefly with a Report concerning "Provincial Schools," written and published by Mr. Poynter, the inspector of these schools. This document is, we believe, Mr. Poynter's first attempt at report-making; we followed him pretty closely during his visits to the towns in which schools are established, and had ample opportunities of learning—which the Report bears out—that Mr. Poynter is not the gentleman fitted to be intrusted with so arduous and important a task—a task that may be easily and rapidly got through if there be little heart for the work, but one that may be so performed as to produce immensely beneficial results. We desire to speak in terms of perfect respect towards this gentleman; but at the same time it is our duty to say, he fills a situation for which he is not qualified. Mr. Poynter is an architect, and was until the month of August last, a Member of the Council. Mr. Dyce (who, beyond all question, is an artist of high ability, and one most entirely conversant with all that appertains to ornamental art), was Mr. Poynter's predecessor as Provincial Inspector; it was considered to be indelicate that a Member of the Council should hold, under himself, a place of profit. Mr. Dyce resigned first the Council, and next the Inspectorship, when Mr. Poynter, then a Member of the Council, resigned the Council also, steps into Mr. Dyce's vacated seat, and is appointed to the profitable office. This arrangement was, at all events, not one of a character to maintain the dignity of the school, and preserve it free from suspicion: it gave colour to the charges urged against it by its late masters, and its late students, of being managed according to the caprices, prejudices, and personal interests of a few, instead of for the benefit of the many, and the honour of the Nation.

We repeat our conviction—and our opportunities of forming a correct judgment on the subject have been ample—that Mr. Poynter, however excellent and accomplished in other respects, is ill suited to

discharge the duties of Provincial Inspector. His published Report furnishes sufficient evidence of his incompetency. It is a dry, uninteresting, and exceedingly unsatisfactory document; if not made up entirely of written communications, it might have been so; for there is scarcely a single passage that exhibits proof of personal observation and inquiry; there is no indication whatever that Mr. Poynter felt any sympathy with the mechanic, or was in the least degree interested in the progress of the manufacturer; he obviously knows nothing of the wants of either. He tells us, indeed, how many pupils are entered on the books, what "additional rooms" have been lately opened, and a few facts which might have been told quite as well without the intervention of a Provincial Inspector; but it is, unfortunately, impossible to discover, from the Report, that any good has arisen, or is likely to arise, from the "Inspection." Either the inspectorship is an office for which expense is needlessly incurred, or Mr. Poynter is unable to render it effective or beneficial.

Our space may be better occupied than in transferring to our columns the Report in question; our readers would find that it added little to the information they have from time to time obtained from our pages. Mr. Poynter tells us that Manchester, Birmingham, and Nottingham (although until lately Nottingham was in a very poor state), contain the schools that are creditable and prospering; while those of Coventry, York, Sheffield, and Newcastle are neither creditable nor prosperous; and that at Norwich is yet untried, having been formed only about two or three months. But of the three first-named, two have recently been deprived of their masters; this is an evil that cannot but retard their progress; for time must pass before the new Directors (gentlemen utterly inexperienced in such matters) will be in a position to work with freedom and force.

We say, without hesitation, that if the Provincial Schools of Design do not fully accomplish the objects for which they were established, and for which the country willingly pays—the fault will rest far more with the council than with the manufacturers, whom it is most unfairly and unjustly sought to burthen with the whole responsibility of failure, where failures have occurred, and to whom is not accorded any of the merit of success.

We have very recently visited the City of Coventry; we examined the school, and the books of the school, as Mr. Poynter did; but we visited the manufacturers and the manufactories, as he did not. If he had done so, he could not have introduced these utterly groundless remarks into his report:—

"The manufacturers are for the most part engaged in the production of cheap goods; they neither know, nor care for the niceties of Art, but reject elaborate designs upon principle;

Very little that is original is ever attempted. The manufacturers are content to depend upon French patterns, which are drafted by the drafters in their establishments, with such alterations and modifications, for the sake of variety, as they are competent to make."

We believe there are quite as many original, as there are copied patterns, made in Coventry; they are rarely pure and good in design; but they are quite as good as those they import from France, and which are plagiarized less because they are of better character, than because they lead the fashion, and establish what is called a style. We examined in three or four cases, at the warehouses of as many manufacturers, whole volumes of French bits of ribbon—and found them, nine out of ten, execrably bad. It is not correct in Mr. Poynter to say that "the manufacturers of Coventry are for the most part engaged in the production of cheap goods;" there are ribbons manufactured in Coventry of so excellent a character that few can distinguish them from the best produce of France.

We have referred to Coventry as illustrating the poverty of this Report, because it is the place most recently visited by us; but in reference to other towns, we find mistakes that would not have occurred if Mr. Poynter had devoted time, and taken trouble, to obtain other information than that he could gain by a visit of an hour to the school,—taking no thought whatever of the weighty interests the school was established to promote. It is needless to burthen our pages with proofs; one or two in addition we may give. Mr. Poynter says that "Newcastle (on Tyne) possesses more than common facilities for promoting the success of the

school." We take the liberty to say that, not only is this statement incorrect, but that Newcastle-on-Tyne has less need of a school than any other populous town of England. Where are its manufactories? Except a glass-works at Gateshead, where nothing of a high class is attempted, we cannot call to mind a single manufactory in that town—famous for coal pits—to which a School of Design could be of the slightest use.* We have not yet had opportunities of visiting York and Sheffield; but we mean to do so during the coming summer; and at no distant period it will be our duty to furnish to the public a report, to which we shall devote more time than Mr. Poynter has thought it necessary to bestow upon his.

The vacancies created by the retirements at Manchester and Birmingham have been filled up; Mr. Wallis has been succeeded at MANCHESTER by Mr. Johnston, an historical painter, who studied at Paris (under M. Ingres), and also in Italy and Germany. His ornamental designs were favourably noticed by the Royal Commission; he has painted decorations for the Earl of Derby, and others, and has furnished some designs for Her Majesty, which have been highly lauded. He is said to possess agreeable and conciliating manners, as well as large acquirements and a thorough knowledge of art. At BIRMINGHAM, Mr. Heavyside has been succeeded by Mr. Thomas Clark, a clever and experienced artist, who has exhibited some ability in ornamental design. He obtained two silver medals at the Royal Academy; is, we believe, an excellent architectural draughtsman, and has had some experience in teaching. In COVENTRY, Mr. Evans is about to be displaced by Mr. Gifford, who obtained a gold medal at the Royal Academy, as a student of architecture (!) and is understood to be an artist of considerable accomplishments. A new master is to be appointed to SHEFFIELD.

Whether these gentlemen will be able to adapt themselves—the historical painter to designing for calicos, and the student of architecture to suggesting patterns for ribbons, is, we fear, a very doubtful matter. The Council, which commenced by appointing masters somewhat under the positions they were to occupy, are now in danger of running into the opposite extreme. But if the new masters be wise men as well as good artists, they will "humble themselves, that they may be exalted;" they will teach the students to work for practical purposes, rather than with a view to high art; and they will take especial care to ascertain the wants of the manufacturers, and continually direct their appliances to objects of daily life. In every town there are some manufacturers who will gladly and eagerly avail themselves of advice, if judiciously given, and after actual inquiry; there are others who are perfectly apathetic, as regards a departure from the old systems. But when it is seen, and proved, that the manufacturer of energy has been advantaged by hints from the school, his dull competitor in trade will be forced into activity.

It will be our duty to refer continually to this subject: it is one of immense importance, especially at the present period, when legislative enactments imperatively call upon British manufacturers to bestir themselves. Already immensely beneficial results have followed the establishment of the Schools of Design; a wiser grant of public money was never made; it will produce to the country ten thousand for every expended hundred; and we trust, ere long, every town of the kingdom that requires a school—and Government aid for its support—will find no difficulty in obtaining it. But in proportion to its extending ramifications, augmented strength, and increased utility, should be the purity and ability of the ruling powers at headquarters; especially, should the Provincial Inspector be a gentleman in all ways qualified to discharge the duties of a most difficult, onerous, and responsible office—duties not to be performed by a mere evening peep into a school-room, a few hurried questions of the masters, and the ceremony of printing a Report.

* The school here, indeed, for some time assumed the character of a drawing academy, and was attended by many persons who had no right whatever to the benefit of the institution. The drawing-masters of Newcastle were, consequently, considerably injured; their pupils preferring to pay sixpence a lesson at the School of Design to the more costly mode of private tuition. We received more than one letter on the subject from artists at Newcastle, which we transmitted to the Government School, and we believe the evil was in part redressed.

THE LIVING ARTISTS OF EUROPE.
No. IX.



EUGENE LE POITTEVIN.

The works of Le Poittevin have deservedly acquired a high place in the estimation of our neighbours. When it is said that the artist has found a place in the Luxembourg, it is at once understood that his works are also added to the most choice collection of his native country. We are enabled to give engravings from three of his works, all of high excellence; two, at least, of the number, being well known. These compositions afford a fair example of the ordinary subject matter he selects;

and a glance at them serves to show that a mere representation of locality is not with him enough, but that there is also a fitting narrative made out with infinite point and clearness. He does not work merely from preparatory sketches from the portfolio, but also from books, and hence the interest with which he contrives to endow his works. The poetry of nature in its grander metres, is not his purpose—we may say, not his forte; but when called upon to sustain the proprieties of his subject, we find him always accurate. Among the least considerable of his productions, there are none that do not present some natural point, which is only developed to the most searching and acute perception; and this is always rendered by the nicest execution. We have in our own school no painter who has thus displayed extensive reading with so little pretension. Superior as is our own school of landscape, we could yet wish, in many distinguished cases, that it were more allied to narrative and reading, although it can never be wished to see pure English landscape divested of that simplicity which gives its green and fresh nature a value beyond that of every other nation. It is a matter of surprise that the French school so long resisted the charms of

genre and simple nature, with all their strong admiration of the domestic painting of their northern neighbours. The artificial and dramatic (*quoad artem*) of David, were not ended before the opinions and principles of Gros had taken deep root in minds which followed up their apostasy from the mythology, by tangible passages of human life. Among the first of these was Horace Vernet, who took to himself a greater latitude than Gros, and he was followed by a host, who forsook Homer and the Greek drama for their own writers. Genre and simple description are of very recent growth in the French school—they have, we may say, been es-

tablished by living artists. Little more than a quarter of a century has passed away since the object of every student was heroic art; and it is most singular that, with Hobbema and Ruysdael continually before them, none should ever have been seduced from their favourite hexameters to the nature of the green wood, or by Vandervelde to the sweeping volume of the heaving sea, or by Albert Cuyp to the sweetness of the evening sky, with its simplest and most tranquillizing accompaniments. But now the French school is rich in examples of every department of art, and the beautifully finished pictures of M. Le Poittevin will acquire for him the reputation of one of its most distinguished members—for, as we have already said, there is in his works a value beyond the mere circumstances of the composition. The third is cut after a picture which was exhibited in 1840, and entitled "Dutch Sailors attacked by White Bears." This work is held in high estimation, and with justice, as being most carefully wrought in every part, and with the very best results. The second is also a sea-side scene, and such too is the first, which shows William Vandervelde painting the effect of a broadside which Admiral De Ruyter fired from his ship in order to assist him in the representation. The subject is well selected, and worthily painted; and the earnestness of the enthusiastic Vandervelde is rendered with much truth. There are other striking passages in the life of Vandervelde, which have employed the talents of his countrymen. Old Vandervelde died in 1693; and he was such an enthusiast in his art, that, in order more exactly to observe the movements, and various positions of ships, engaged in battle, he did not hesitate to attend those engagements in a small light vessel, and sail close to the enemy, attentive only to his drawing, and without the least apparent anxiety about the danger to which he was every moment exposed. In this way he took sketches of the severe battle between the Duke of York and Admiral Opdam, in which the Dutch Admiral, and five hundred men, were blown up. He was also present at the memorable engagement which took place between Monk and De Ruyter, sailing alternately between the fleets, so as to represent minutely every movement of ships, and the most material circumstances of the action, with as much truth as possible. The pictures by this master, which we find painted with little more than black and white, were those of the



latter part of his life. The works of both the elder and the younger Vandervelde have ever been in high estimation in England, insomuch that the most valuable of their works are in this country.

A curious document exists, which shows the rate of remuneration paid to Vandervelde by Charles II.—it was thus: "Charles II., by the Grace of God, &c. to our dear cousin, Prince Rupert, and

the rest of our commissioners for executing the place of Lord High Admiral of England, greeting: Whereas, we have thought fit to allow the salary of one hundred pounds, per annum, unto William

Vandervelde, the elder, for taking and making draughts of sea-fights, and the like salary of one hundred pounds per annum, unto William Vander-

velde, the younger, for putting the said draughts into colours for our particular use; our will and pleasure is, and we do hereby authorize and re-

Such passages as those in which Vandervelde figures are well worthy of illustration, and there are many members of the French school of painting

who work them out to admiration. Upon even his most ordinary subjects, Le Poittevin bestows the utmost care; his touch is decided, his general manner broad, and in his colour the utmost harmony prevails: thus may his execution be traced to the northern schools, while in his subject there is always more point and anecdote than are ever found in the works of the Dutch and Flemish schools. The French school has been extremely felicitous in illustrating subjects of this kind, which holds a middle place between the dignity of history, and the domesticity of *genre*, but often approaching the former, in so far as to be equally worthy. This artist is, therefore, not the only one who has distinguished himself in this neutral ground, although few have been more successful. The French exhibitions present, from time to time, many admirable subjects, handled with infinite mastery; and although we find in them, as with ourselves, a certain run of favourite subject matter, there is still evidence of extensive reading. Our own literature is as rich as that of any other nation, but we have already often complained, that it is not sufficiently

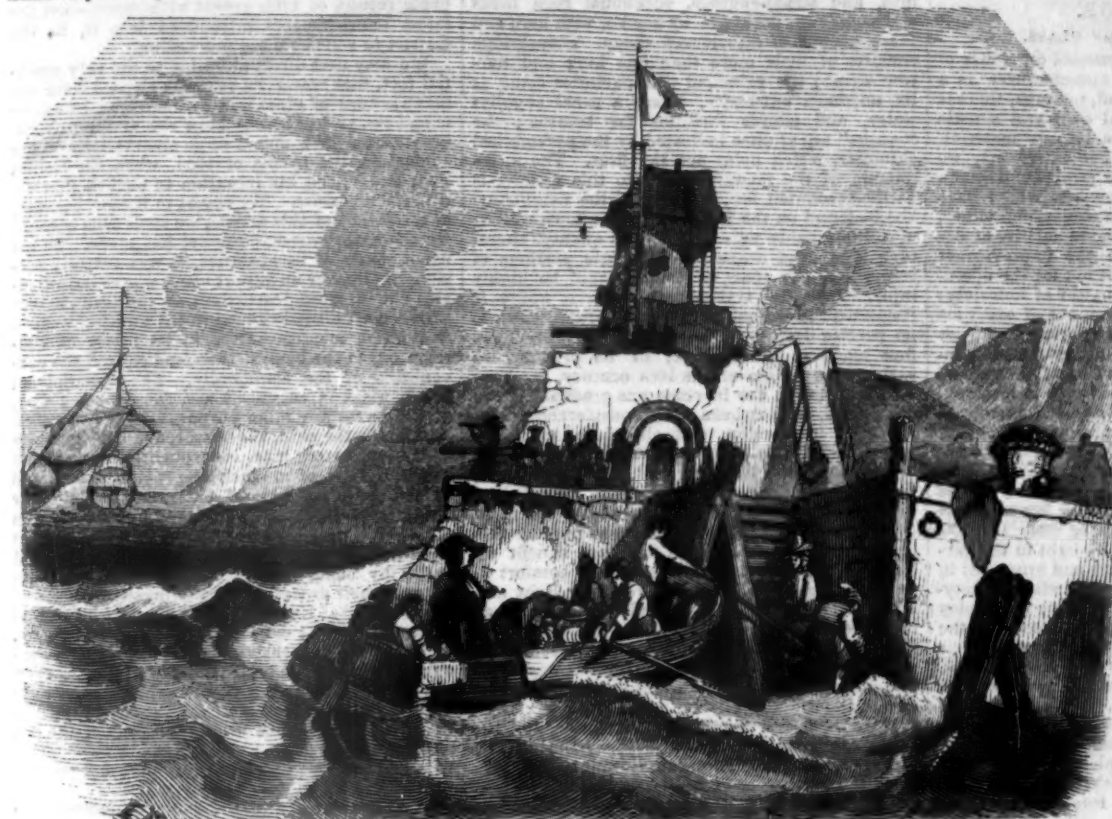
quire you to issue your orders for the present and future establishment of the said salaries to the aforesaid William Vandervelde, the elder, and

William Vandervelde, the younger, to be paid unto them, or either of them, during our pleasure, and for so doing these our letters shall be your

consulted. If it were, we should not see in our exhibitions, year after year, almost the same versions of the same subjects. Not only have the

French painters dwelt upon the memorable passages of their own history, but they have also read ours in their search for subjects. The period of the Commonwealth has, perhaps, been comparatively a more favourite source among French painters, than among our own. The pictures of M. Le Poittevin are known in the exhibitions of most of the cities of the Continent, and always obtain prices proportionable to the high reputation of the painter.

Le Poittevin is, we imagine, approaching forty years of age; and may, therefore, be described as in the zenith of life; he is slight of figure, and rather under than over the middle size; his manner is peculiarly *gracieuse*, and he is fond of associating with men of letters: to this feeling, so general among the artists of France, we may attribute much of that excellence to which they generally attain, as regards choice of subjects; a spur to action which unhappily our British painters too generally lack. M. Le Poittevin is evidently much indebted for his well-earned and merited fame, to his close and continual observation of nature; he has studied, not only in his atelier, but in the green fields, by the open sea, where humanity was busied, and where character was to be found.



sufficient warrant and discharge." Both father and son enjoyed these salaries during the reign of Charles, and that of his brother; but it appears,

from the inscription on the tombstone of old Vandervelde, in St. James's Church, that neither the one nor the other enjoyed court-favour after the revolution.

studied, not only in his atelier, but in the green fields, by the open sea, where humanity was busied, and where character was to be found.

TOUR IN THE MANUFACTURING DISTRICTS.

STOURBRIDGE.

THE MANUFACTURE OF GLASS.

We have, more than once, expressed our sense of the importance of the glass manufactures as a branch of national industry, and, perhaps, there is no other in which mechanical skill and artistic design add so much of value to raw material. Viewed in connection with decorative art, we have only to walk through the streets of London to see that the great improvements which have been made, and are making, in shop architecture, are mainly owing to the increased facility of obtaining plate-glass; and that the improvement would extend to houses, were it not for the operation of the assessed taxes, is matter of notoriety; because, at present, the first thought of every architect is to reduce the number of windows as low as possible. But, while our fiscal system thus interferes with our external decorations, the removal of excise duties has given a free range to taste and improvement in the interior of our houses; not so much in the facilities for procuring splendid mirrors, as in those minor articles of use and ornament which produce the most direct influence on the formation of taste; because they form part of every day's experience. From the lamp in the hall, to the *veillouse* in the attic; from the fan-light over the entrance to the sky-light in the garret, glass promotes improvement and ornament in every possible shape, and almost in endless variety. We eat from it, and we drink from it; we employ it to support, and to shade our light; to admit the solar rays to traverse freely, or to prevent their dazzling influence. As knobs and finger-plates, glass has fixed itself on doors; in the shape of vases, it furnishes decoration, and sustains the flowers which Nature has supplied. Its fragility prevents its being used for vessels of capacity; but for those which have special destinations, and can, therefore, be preserved with care, glass is at once the most beautiful, and least costly of materials.

In crystal glass, our English manufactures are unrivalled: in some of the coloured glasses, we have not attained the same eminence as many of our continental rivals. But the chemistry of colour, in connection with glass, has not yet been examined with all the care and caution of science: hitherto, experiments have been for the most part tentative, and many of the greatest improvements have been more the result of lucky accident than of philosophical analysis—from effect to cause, or the contrary. It is a great mistake to suppose, that, because the origin of glass is lost in remote antiquity, that, therefore, all the possible combinations of materials must have been tried in the course of centuries. We are, on the contrary, persuaded that much yet remains to be developed in all the manipulations of the glass manufacture; and that the scientific management of intense heats, so as to keep them under as perfect control, as the powers of steam, is an achievement of science destined to be accomplished at no distant day.

The national importance of the glass manufacture arises from the immense variety of uses to which that substance can be beneficially applied; this, however, is a consideration for the political economist rather than the decorative artist. It is more to our purpose to observe, that the plastic nature of glass, while in a melted state, admits of extensive ornamentation, and renders it highly illustrative of the mercantile value of the fine arts.

Stourbridge is, and has long been, the "head quarters" of the table and ornamental glass manufacture of England. The town is in Worcester—but on the borders of Staffordshire—and derives its name from a bridge built over the river Stour. It is distant about fifteen miles from Birmingham;*

* BIRMINGHAM.—We find we shall have to return to Birmingham at no distant period: our attention has been called to two or three manufactures, which demand attention; and which we hope, ere long, to avail ourselves of an opportunity to visit. We should much thank correspondents to supply us with information on such subjects in time to render it available. It is needless to say, that we can have no design to prefer one manufacturer to another; and our plan cannot but be much impaired by omitting to describe the works of every manufacturer whose works are excellent. As we said, at the outset of our undertaking, we shall study to make amends for any omissions, such as those to which we refer.

the road is through West Bromwich and Dudley—a densely populated district, covered with dark-brick cottage-houses, with frequent tall chimneys, and steam-engines, occasional corn fields and meadows, darkened by smoke, with here and there groups of discoloured sheep. Stourbridge consists of little more than one long and narrow street; the principal manufactures being at its northern extremity, where a canal supplies water, and affords facilities for transfer: the "works" are at once indicated by the pyramidal chimneys, which point out the fires. The introduction of the manufacture into this district is easily accounted for: the clay of the neighbourhood—found on the East side of the town—being of a remarkably pure and perfect quality, singularly free from *cannocks*, or minute portions of iron-stone, the effect of which would be highly injurious to the transparent material which is "smelted" in the pots formed from it.* There is no precise data to fix the period when glass was first made at Stourbridge; of its produce, so early as the middle of the 16th century, we have sufficient proof; the increase was gradual; but of late years, it has been very considerable; and, although in London, and elsewhere, many attempts have been made to rival the town, it has maintained its supremacy; and, beyond question, the purest and clearest glass is still supplied by this district to all parts of the world. Art, in laying Nature under contribution to produce this material, has conferred an immense benefit on humankind; it is the chief source of comfort in our dwellings—the means of procuring light and heat; it is "sight to the blind," when age has impaired one of the great inlets to intellectual enjoyment; to science, it is a boon of inestimable value; and it augments, in a thousand ways, the pleasures we derive from the continual contemplation of the beautiful.

It would occupy too much of our space, and be, in a manner, foreign to our purpose to trace the history of glass (although curious and interesting) from the earliest records of the manufacture to our own time; its introduction into England is not of a remote date; it appears to have been an exotic so late as the 14th century; and not until the year 1557, have we authentic records of its being manufactured in this country—the first manufactory, of window glass, being established here about that period; and that of flint-glass, so recently as 1670, at the Savoy House, in the Strand; where a number of Venetian workmen were employed by the Duke of Buckingham. Our more immediate business is with the material as regards art—its capabilities of receiving beautiful forms and agreeable decoration—the manipulation, and various methods employed in its adapta-

* The glass manufacture was, we understand, first introduced into this locality by a family from Holland; and has been carried on, until within a few years by their descendants, of the name of Ensell, (said to be a corruption of the original name of the founder of the trade). The district was, as we have intimated, originally selected on account of the neighbouring clay and coal—having no other local advantages.

The following interesting particulars concerning the clay of the district, we extract from the Report of R. H. Horne, Esq., Factory Inspector to Her Majesty's Commission.

"In order to obtain the Stourbridge clay, the pitmen have to work down through seams of coal (each workable) before they arrive at this clay, which is forty-eight feet below the lowest seam of coal. The depth at which the clay is found varies very much, according to the inequality of the surface. The greatest depth is from 240 feet to 270 feet; the least depth is from 45 to 60 feet. The seam of Stourbridge clay is four feet in thickness. There are only two principal processes necessary for preparing clay; these are grinding and tempering. But each of these processes includes several minor operations; for the masses of clay are dried and broken up, and picked and sorted, and washed, and dried again, and bruised with hand brushes, and put into a mill to be ground. The clay is ground by means of a very large revolving stone, which rolls round like a very broad cart wheel, within as small a circle as can be contrived. After the clay is thus pulverized, it goes through various processes of sifting, and when, at length, it has become very fine and free from all alloy, it is moistened gradually and passed into a large barrel, which contains a revolving cylinder, armed with knives, that present themselves in all directions. A constant moisture flows at the top where the clay enters, and is carried down through these revolving knives, and finally pressed out slowly at the bottom of the barrel, very much in the way that macaroni is forced through its machine. The clay being thus tempered, is carried off to the moulders for use. The clay has been happily termed "the asbestos of the Commercial World."

tion to articles of use or ornament—the effect of restrictive enactments, which, for so long a period, retarded its advancement, and the actual or probable results of their recent withdrawal—and the latest improvements introduced into it, in the district to which we are proceeding.

We may first direct attention to the very essential fact, that scarcely a year has elapsed since the manufacture of glass was so hampered by excise trammels, as to prevent even the attempt at improvement. We offered some observations on the subject in the spring of 1845, when Sir Robert Peel announced his intention to abolish this unwholesome excise. We revert to it now, because, at the outset of this article, we shall thus account for the little progress the art has made. In the whole range of fiscal duties, it was scarcely possible to discover an impost every way so objectionable; it imposed restrictions on the manufacture which most directly added to the national wealth, and which is unsurpassed in its power of contributing to the health, the comfort, and the convenience of the community. The materials of which glass is composed are, for the most part, worthless for any other purpose; the value added to them by the skill, the labour, and the ingenuity of manufacturers may, consequently, be regarded as the creation of so much new capital to be added to the general stock of national wealth. Our manufacturers had been actually prohibited from making any improvements in their products, not only because their experiments were rendered costly by being subjected to taxation, but also because their processes were stringently regulated by the Board of Excise—a body far more interested in facilitating the collection of duty by its officers, and providing for their convenience, than in consulting the exigencies of manufacturers, or even the ultimate advantage of the public. It was obviously impossible that any manufacture should flourish when persons utterly ignorant of the business had the power of prescribing the routine that was to be observed in every part and process of the fabrication.

A year, then, has barely passed since this obnoxious excise was abolished; and already the beneficial effects of the removal of restrictions have been experienced wherever the manufacture exists; and especially in the district to which our observations have reference. The advance, however, has been by no means proportionate to the public expectation: evils exist, and are of "old growth," which must, for a time, materially impede the progress of the glass manufacture. The operatives engaged in this branch of production had been so long accustomed to the formal routine imposed by the excise regulations, that they are reluctant to adopt new processes of manipulation. One of the most mischievous errors that has been diffused among the operatives in almost every branch of British industry is, that an improvement which lowers the cost of production will also lower the rate of wages. Hence it is that trades' unions have set themselves the preposterous task of checking invention and impeding the march of science. The full effects of the abolition of the excise on glass will not be felt until a new generation of workmen is trained to the manufacture. There were circumstances connected with the tax which placed the workmen in a false position towards their employers, and perverted the relations between the capitalist and the operative. Such evils will no more disappear with the abolition of excise restrictions, than waves will instantly subside at the cessation of a tempest.

These remarks may be necessary in order to account for the comparatively small progress we have made in rivalling the manufacturers of the continent—in reference to COLOURS chiefly, that is to say, for in no country of Europe has the manufacturer approached the pellucid clearness of English crystal. Great advance has been made of late in colouring this material: our blues, greens, and crimsons, are rapidly nearing those of Bohemia; while already, knowledge and pure taste have given beauty and truth to the shapes at Stourbridge; and a degree of spirit and energy is apparent in that district, which promises the most gratifying and beneficial results.

From the returns just laid before Parliament, on the motion of Sir Robert Peel, we have gleaned some statistical particulars of the effects already produced by the removal of excise restrictions, which cannot fail to interest our readers. The increase in the manufacture of window glass since

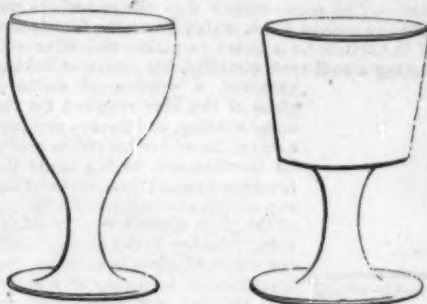
the repeal of the duties, has not been less than 50 per cent., and has led to the great sanitary improvement of much better provision being made, for ventilation and light, than was usual heretofore, in the new buildings that are being erected in the northern manufacturing districts and in the suburbs of London. The demand for workmen in the manufacture of sheet glass is so great that men are receiving from £4 to £8 per week; and the Belgians have been obliged to advance their men's wages, as about two hundred of their best workmen have been abstracted by the temptation of advanced wages here. The best crown-glass makers are getting from 38s. to 40s. per week; and some who have been instructed in France are receiving as much as £5 per week. The demand for glass for horticultural purposes is becoming a trade in itself, and this demand is not confined to the wealthy; the most extensive orders have come from market-gardeners and from farmers seeking to combine the production of the finer vegetables with the ordinary operations of agriculture.

The increase in the production of flint-glass is estimated at 20 per cent., and the improvement in quality more than keeps pace with the advance in quantity. The price of cullet, or broken flint-glass has nearly doubled since the repeal of the excise duties. The demand for lumps of flint-glass for drop-pinchers has sensibly increased, whereas old tumblers, bottoms of decanters, &c. were formerly used; and hence there is a most marked improvement in the quality of chandelier drops. The progress in coloured and gilt articles has not been so perceptible; in these branches our workmen are still inferior to the French and Germans, but the men have become aware of their deficiency and are manifesting a great anxiety to acquire a practical knowledge of chemistry, and competent skill in the arts of design. The greatest fear of competition with foreigners now arises from the want of a sufficient number of well-learned mechanics; but many are daily arriving from abroad, while the most strenuous exertions are made, both by masters and men, to effect improvement at home. It is hoped that the chemical establishment recently connected with the Museum of Economic Geology will devote some attention to the chemical production of colours in connection with the glass manufacture; indeed, we are able to state that investigations into this important subject have already commenced, and that they are likely to lead to the most valuable results.

Before the close of this article we shall explain the several processes to which the material of "Flint Glass" is subjected, previous to its appearance, in its perfected form, upon our tables; we shall first, however, introduce our readers into the manufactories—exhibiting some of the choicest examples of which we obtained drawings; premising that the glass manufacturers of Stourbridge are rapidly improving their materials, stimulated by a rightly directed energy, and anxiously devoting their attention to such advancements as may be suggested by study and experience.

The works of the district we shall first notice are,—"THE WORDSLEY WORKS," the proprietors of which are three brothers, Messrs. W. H., B., and J. RICHARDSON, enlightened and liberal manufacturers, who are pursuing the right road to excellence; which, indeed, in many ways, they have already largely achieved. We passed through their well-ordered works; saw their skilful artisans busied about their huge furnaces, perpetually burning; examined the curious and interesting process of covering one colour with another, to be subsequently ground down—(a process we shall presently explain); listened to explanations of the various modes of blowing, moulding, and pressing; examined the sand in its crude state, and after it had been cleansed, received samples of the various alkalis and colours in use;—and then proceeded to the small show room in which the more choice articles of the manufactory are arranged with a view to display. We first made copies of two of the very old-fashioned wine glasses, and learned that no longer than forty years ago, Stourbridge

produced only four patterns—the pear, the taper, the globe, and the tumbler bowl; the first and last of which we engrave.



We might place beside them a number of very beautiful forms, selected from the produce of Messrs. Richardson, either of a refined or common character; for seldom now is a wine glass sent into the world without some pretensions to purity of character. Two examples will suffice.



Wine glasses have always appeared to us objects for the display of much artistic skill and ingenuity. They have a model in Nature, the flowers of the field holding in their cups the dew of heaven, but to these models we rarely find their makers pay the least attention. The tulip-glass, as it is called, was undoubtedly borrowed from the flower whose name it bears, but the modeller unfortunately took it into his head to improve nature, and has wandered wide from his pattern. In the best specimen of these glasses we have seen, the whole effect is marred by omitting the tulip-stem. A crocus is a beautiful model for the short-stemmed glasses of modern days, and we wonder it has so long escaped notice, or rather, we do not wonder, because hitherto, one of the last things thought of by our manufacturers was to seek an archetype in Nature. The little buttercup in our fields has recently lent its form to some wine-glasses; but these, with singular inappropriateness, have been used as champagne glasses; they are proper only for wines of rich bouquet, flowers of that shape being sweetest in scent. Recently, too, there have been laudable attempts to revive the long-stemmed Dutch glasses so often represented in the pictures of Teniers. Nature has given us, in the tribe of flowers, beautiful models of stem as well as cup. It must, however, be remembered that, in her perfect harmony of proportions, each flower has its own appropriate stem; the modeller must, therefore, take care not to combine the stem of one plant with the cup of another. The elements of beauty are around us if we will only condescend to make use of them; and we trust to show that in this, and in all the manufacturing processes which come under our notice, that "beauty is as cheap as ugliness."

In the appended cup the material is opaque, in imitation of opal: it is so pure in character, so graceful in form, and so truly

refined in tone, that we repel the idea of filling it with aught but water from the spring.



The following are examples of the more costly produce of the manufactory; designed to hold flowers, to contain and nourish bulbs, perhaps—to decorate the chimney-piece, or to ornament the



boudoir. The one is a specimen of pure glass, with a coating of colour—the colour being ground off in the parts indicated by the whites; the other shows the painted objects, grapes and vine leaves, on green and gold "burnt in."

It is needless to give examples of the miserable shapes to which glass water jugs have hitherto, for the most part, been condemned; yet no object is more suggestive of beauty. The one we append, and associate with it a milk-ewer of similar character—is a copy from the Etruscan; the model before us is of opaque glass; and our print gives but a poor idea of its exceeding elegance. We rejoice to know that the rich mine of the antique has furnished many suggestions to Messrs. Richardson.



* The fires in the furnaces sometimes continue burning from twelve to eighteen years, without ever having "gone out;" and then the fires are suffered to cease only because the furnace itself has been "burned out."

Of a more ambitious, and certainly of a more practically useful character—are the two objects that succeed—a water-jug and a goblet, en suite. These are not only admirable in form and character, but are exquisitely cut and engraved; finer specimens of the art have, indeed, been rarely produced in this, or in any other country.



The following is also a remarkably elegant example of a judicious adaptation of the antique; it is an ewer of green, so exquisitely delicate in tint as to recall the earliest indication which the infant leaf gives of the approach of spring.



We may here introduce some remarks on the subject of Coating Glass.

The COATED ornamental glass bottles, bouquet holders, &c., which may be seen in the warehouses of our large glass manufacturers, or the retail establishments of London, and the provinces are produced by an ingenious method of covering an internal body of glass with an external coating of

a different colour; in some cases, so many as three different varieties are introduced; the process by which this is effected may be briefly described thus:—The glass-worker dips the end of his rod into the melted glass, which forms the foundation of the article he is about to make, and after collecting a sufficient quantity, his assistant having

gathered a portion of coloured glass of the kind required for the outer coating, and formed this into a cup at the end of his rod, is ready, on the former's having made the requisite preparations, to insert the cup of coloured material on the top of the glass already mentioned, as being attached to the master's rod; the coloured glass is disconnected from the rod by means of a smart tap, and the cup covers and remains firmly attached to the internal substance. It is introduced to the heating furnace, after which, in the language of the trade, it is "marved," or rolled on the cast metal slab, in use by all glass-blowers, the effect of which is to place in complete contact or adhesion the two different colours. The glass-blower then proceeds in the usual method, and the outer coat expands with the internal foundation, and diffuses itself over the surface, covering the whole vessel or ornament as perfectly as a piece of gold is spread by rolling over a sheet of baser metal to be plated. The ornamental contrast or figures are given by means of the grinding or cutting process in use among glass-workers. The external surface is cut through, and exposes

the original foundation or colour, and thereby creating contrasts, in many instances exceedingly pleasing.

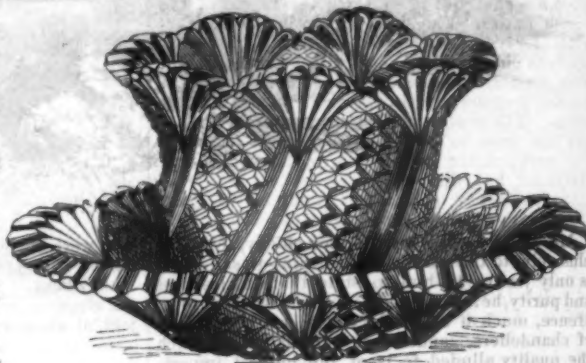
We have seen lamp pillars with flutes of a bright blue, green, or crimson, ornamenting an opal shaft; this is exceedingly beautiful; and the means by which this kind of ornament is produced is a simple one. The workman is furnished with rods of coloured glass corresponding in number and colour to the flutes or reeds to be introduced in the article; having collected a sufficient quantity of glass in his "iron" to form the pillar, he ranges the small coloured rods of glass round the interior of a circular metal dish, again receiving his iron with the glass attached, he introduces it into the inside of the dish round which the rods are ranged, blowing through his iron he causes the glass to expand, to come in contact with the coloured stalks, a union is thus effected, and is rendered permanent by the introduction of the iron with the glass attached again into the furnace. The graceful taper form is not unfrequently communicated to the tall ornament or pillar, by the simple operation of "swinging out," or making the rod with the article in process of manufacture, describe a perpendicular circle; according to a law of nature the semi-fluid glass in its effort to fly out or disengage itself from the rod becomes elongated. Beads or mouldings are added by the assistants collecting a portion of melted glass on his rod, and advancing to the superior workman, who is seated on his stool, he touches the article in process of manufacture with the fluid metal, a junction is effected, and in turning it round a roll of glass is speedily formed, which is afterwards finished by the tools.

Of examples of cut-glass, we selected three:—the first is a butter-cooler and stand, which, in order to supply something like an accurate idea

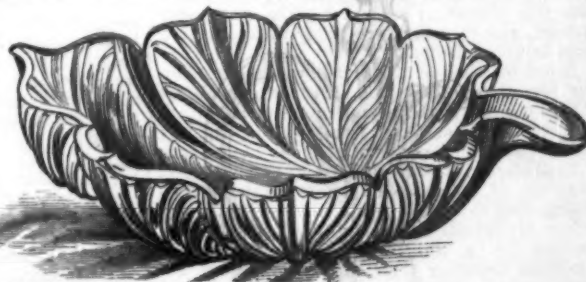
of its character, we engrave—first, to show the cutting on its flatted surface,



and next, to exhibit its remarkably beautiful form and character.



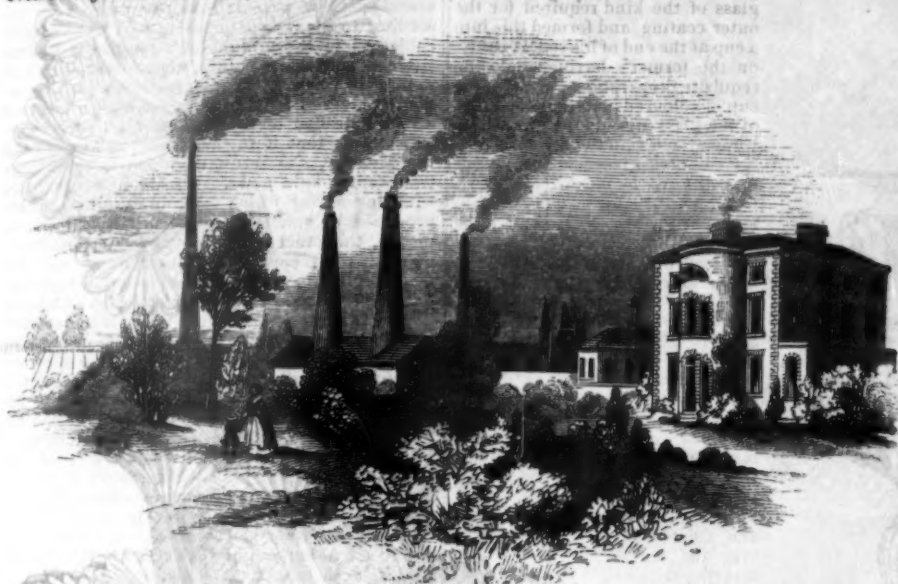
The engraving that follows is from a novel design, for a preserve-dish—the idea being suggested by the tulip-cup, of which it is an ingenious and remarkably agreeable adaptation.



We have intimated that Messrs Richardson are directing considerable attention to the improvement of coloured glass; in this art we yet lag behind our neighbours; chemistry has at present done little for it in this country; these gentlemen have, however, already made great advance in rivalling the productions of Bohemia; and we have little doubt that, a few years hence, we shall at least equal the best of the imported articles: their specimens of opal glass are remarkably successful; and of cutting, engraving, and polishing, they supply examples second to none that have ever been produced in this country. If under the chilling influence of restrictive enactments, and perpetually subjected to unwholesome checks of the excise, Messrs Richardson have already accomplished so much, we are justified in expecting a rapid advance, now that, at all events, they have a wider field for speculation, and are encouraged, instead of being forbidden, to try experiments. The whole process of the manufacture is conducted at their establishment: the sand is procured in its natural state; here the alkalis are mixed; science is employed to apportion quantities; art, to invent or copy forms; and hence are transmitted, throughout Great Britain and over the world, the grace and beauty of material and ornament that refresh and decorate tens of thousands of houses.

The works to which we next conduct the reader are those of "THE PLATTS,"—Mr. THOMAS WEBB. In no part of the kingdom have we met a manufactory so completely free from all the disagreeable ideas usually associated with the object. Cleanliness and comfort are apparent everywhere; the work-people healthy, cheerful, and content; while even so adjacent to furnaces, ever burning, Nature

is not only permitted to wear the garb of refreshing green, but lawns and trees, and elegant parterres exhibit that taste and care for the beautiful which cannot fail to influence the presiding mind of the place. The annexed engraving of "the works," will not be unacceptable to our readers, and will serve to give a fair idea of their character and arrangements.*



Mr. Webb devotes his attention chiefly, if not exclusively, to the manufacture of flint-glass; and it is only justice to him to state that, in clearness and purity, he is confessedly unsurpassed in Europe. Hence, much of his produce goes to the creation of chandeliers, candelabras, and objects in which the quality alluded to is of the highest import-

The work is bold and massive; the artist has designed with judgment, and the mechanic has cut with vigour. The object contrasts happily with the elegance and refinement displayed in the object, of which we append an engraving,



We have never examined a decanter so exquisitely beautiful in shape and delicate in execution.

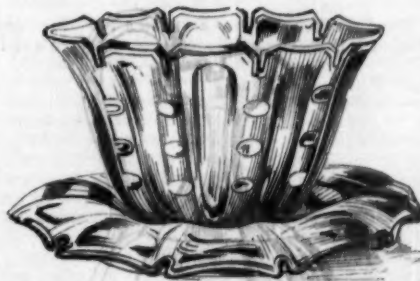
* In treating this subject, R. H. Horne, Esq., Factory Inspector, in his Report to Her Majesty's Commissioners, thus speaks of these works:—"The works of Mr. Thomas Webb (hamlet of Amblecote, in Old Swinford), which rank with the largest Glass Works in the Kingdom, for their perfect state of repair, extreme cleanliness, careful boxing or ralling off of dangerous machines, and special provisions for ventilation, may stand as a model for all similar works."

ance; but it "tells" with almost equal value upon every article of manufactured glass. We select a few of Mr. Webb's productions—chiefly those for the "dinner-table." The first is a claret-jug.

cution. There is in it no affectation of peculiar character; it is simply graceful; original only in the skill and judgment exhibited in its pure proportions, and the perfect harmony of its subdued ornamentation. This form may be described as "new"—for it is a huge advance upon predecessors, and may give to the dinner-table the leading charm of the drawing-room. The appended is a very elegant water-jug, an adaptation from the Etruscan. It is of a remarkably effective character; and the ornament is judicious and true; the artist has, however, in some degree, confused it by his attempt to show that portion of it which is seen through the transparent medium.



The annexed is a butter cooler, which supplies an exceedingly fine example of cutting.



These examples will suffice to show the taste and energy which Mr. Webb applies to his beautiful and interesting art. His warrerooms are full of such; and not only is attention paid to articles of a costly nature, but those of small price receive considerable thought with a view to elegance. This, after all, is the great purpose at which every manufacturer ought to aim: he is (unconsciously it may be) a public instructor, and his duty is best performed when he is aiding to refine the classes by whom refinement is most needed. Our engravings are from objects calculated exclusively for mansions; but there are few dwellings of the humbler sort that do not contain some articles of glass; and while there is no reason for denying them beauty of form, we repeat that beauty may be made quite as cheap as deformity.

To the examples we have given, we add a salad-bowl, so constructed as to form also a celery-bowl; and to act as either without impairing its form. It will be obvious that, by reversing the object, we substitute its new character for that which it previously sustained. It may form also an elegant

ornament for the drawing-room—of which it is in every way worthy—to contain flowers. An object more refreshing to mind and eye, in any position, it would be difficult to find.



We have thrown into a group a few other objects of Mr. Webb's produce; a decanter, in which the old form is retained, but greatly improved upon; a milk-jug, with a peculiarly elegant "twist,"



and another gracefully "ribbed;" a water-goblet, richly cut, another of plain opaque, a champagne glass, and a sugar-vase—a work equally beautiful and original in character.

That our readers may the better understand the difficulties to be surmounted in the fabrication of a glass article, we shall now somewhat briefly glance at the leading features of the manufacture. Flint-glass is composed of white sand (which is procured from Alum Bay, Isle of Wight, or at Lynn, Norfolk), of litharge, calcined potash, saltpetre, or nitre, and small proportions of manganese and arsenic; these preparations, however, vary according to the receipt of the maker. The sand is subjected to the process of cleansing from particles of a foreign nature, that would otherwise render it impure. These materials mixed together, are subjected to the most intense heat, in a vessel formed of Stourbridge clay, for two or three days; that is to say, from the Friday until the Monday, the result of which is the highly transparent fluid glass. We are not acquainted with any art by which more beautiful effects are produced by simple or more primitive tools, or means, than that of GLASS-BLOWING; the workman dips his blowing-rod, or "iron," into the melted glass, and, having collected a sufficient quantity, he rolls this on a metal slab; he blows down the centre of the iron, which is hollow, and thus produces a cavity in the glass; some articles require many repeated heatings before they are blown and formed into their proper shape; the glass is now beginning to cool; he passes it into the hands of his assistant, who introduces it into the heating furnace, and keeps gradually turning it round; were this not done, it might drop off into the furnace, or, at all events, destroy the shape already given it. The principal workman has now seated himself, and, receiving the iron with the heated glass from his assistant, he causes it to rotate in a horizontal position on the "chair arms," with one hand, while, with the other, he holds a tool, resembling in shape a pair of scissors used in sheep-shearing, but blunt, with which he moulds, or gives the melted semi-fluid glass whatever form he may consider it requires—few, if any articles, can be finished from the blowing-rod—and a solid iron is now used to complete the work that has been dipped into the pot, and a small quantity collected; this is formed in some instances into a shape resembling a wine-glass foot: the assistant now approaches with this, and attaches it to the reverse end to that to which the iron is fastened; a single touch with the cold scissors, and a slight tap, suffices to disengage the iron: it is now attached to the "pundy," and is introduced by the assistant to the heating furnace again; the workman, still seated, again receives and puts the finishing touches to it; it is then carried to the annealing furnace, or stove, previous to the ornamentist, or glass cutter, being employed upon it. The above method is only one of three methods employed in the making of glass articles.

GLASS MOULDING, as its name implies, consists in giving the material a form by means of moulds, which have the character, or ornament, intended to be introduced on the exterior of the bottle, or vessel, cut in the interior of the matrix. In this instance, the workman introduces the glass at the end of his rod into the interior of the mould, and, blowing down it, he forces the melted, or soft glass into all the interstices of the cavity; and thus copies the devices there made; this is also finished by means of a "pundy," because it will be evident that some part of the article must necessarily be rough and unfinished; but which the attachment of the already-named rod will allow to be completed.

It will be at once apparent, that the deep indentations and cuttings on the surface of many heavy glass articles, such as desert dishes, plates, jellies, salts, &c., would be a work of labour, and consequent expense; this has given rise to a third method of manufacture, called "PRESSING;" and is practised as follows:—as the name indicates, a press is used somewhat similar to that in use for copying letters; at all events, it works by means of a powerful screw, to the upper part of which is attached a fly-wheel—to the under part, a plunger, an exact counterpart of the interior of the vessel to be formed. The mould is formed of cast-iron or brass, and is remarkably smooth, and finished in such a way as to allow the glass to leave easily. The workman collects a sufficient quantity of glass at the end of his rod, approaches the press, and, after dropping the necessary portion into the mould, introduces it directly under the plunger of the press, which is immediately screwed down, the consequence of which is, that the melted or

plastic glass is forced into every space in the interior of the mould, and a correct copy is the result. We were greatly surprised at the very great nicety with which the workman collected and deposited the exact quantity required to complete the vessel. On removing the article from the mould, it will be observed that its surface is covered over by an innumerable quantity of minute cracks, or fissures, the consequence of being brought in contact with a cold metal, or substance of a different temperature. Such are, however, removed by, what is termed in the trade, "fire glazing," and is performed as follows:—an assistant (three of whom are in the employ of every workman) has attached to his "pundy" a piece of glass, similar to that described by us in the first process; this is heated, and immediately fastens itself, in a temporary way, to the pressed dish; this is introduced into the heating furnace, and is, when sufficiently heated again surrendered to the superior workman, who, seated upon his stool, with the one hand, gives the rod, resting on the "chair arm," the horizontal rotatory motion, while, with the other, he applies to the surface of the glass a piece of wood, the result of which is that the minute cracks are speedily fused into a smooth uniform surface. Some specimens of glass we have seen manufactured in this way, are but little inferior to the cut article, while the expense is less by two thirds; this is only successful where the pattern is of a deep and decided character. In minute and complicated ornament, it is far less satisfactory.

It not unfrequently happens that articles are ornamented by the united processes of pressing, moulding, and cutting: that is to say; the workman who forms the vessel imparts the rude draught or impression of the design by means of mould or press—it is then passed into the hands of the glass-cutter, who polishes out the indentations by means of his wheels, and gives the article a smooth and uniform surface; this economises time considerably, and consequently allows the production of ornamental goods at a cheaper rate.*

GLASS CUTTING, or the means by which many of the ornaments we observe on decanters, goblets, wine glasses, &c. &c. are produced, may now be described: this is performed by means of numberless iron, stone, and wood wheels, usually set in motion by the aid of steam; the design is first rudely cut by means of an iron wheel, whose surface is kept wet by a mixture of sand and water, the sand being of a sharp, gritty nature aids materially in cutting away the hard substance of the glass; a sand stone, similar to a small grinding stone is next used, which gives the design a fine surface by allowing it to come in contact with all parts previously ground or marked by the iron wheel; the polishing is effected by wooden wheels, whose surface is coated or kept wet with a paste formed of a mixture of rottenstone and pumice; the final finish is given by the putty of tin, also applied by a wooden wheel; it will, of course, be readily understood, that the ornaments whose indentations expose a rounded hollow are produced by cutters or grinders whose surface is rounded, whereas, in those which exhibit a deep angular cutting, they have been formed with in-

struments whose surface had been brought to a V like edge. The latter form of stone will explain in some manner the ease and rapidity with which stars are produced upon the various articles whose surface they are placed in, with intention to ornament. Glass engraving, a more complicated operation, but akin to glass cutting, is produced much after the manner of seal or gem engraving; in this operation the cutters are more frequently made of copper or other soft metal, and exceedingly small in their outer diameter. The smaller such are, the more easily can minute figures be formed, by their agency—a finer cutting powder, such as emery, is used in the engraving on glass. Of late we have seen some creditable specimens of this mode of glass ornamenting.

Of **ETCHING ON GLASS**, we have met with few specimens in our Tour; but cannot help expressing our opinion that this method of ornamenting has been too much neglected. The powerful effects produced upon glass by fluoric acid seems to have been overlooked, or its capabilities have not been duly investigated: we are aware that it is partially used, but might its sphere of usefulness not be extended? Could not the superior surfaces of an ornament be eaten down by its instrumentality, and the more minute touches given by the engraver's wheel.

Of **GLASS-STAINING**, we have inspected not a few specimens, but cannot report favourably. We have elsewhere alluded to want of chemical knowledge,—as to the properties of certain colouring substances, and how affected by temperature. When such are better understood, and heat more under our control, it is evident that this process will be more satisfactorily practised.

Such articles are not unfrequently gilt; the gold in this instance, being a peculiar preparation of this valuable metal, is applied in the manner of paint, the design being completed, it is exposed to a high temperature in what is called a muffle (i. e. a vessel which protects the article from the direct action of the fire or flame). After a proper time, it is removed, and passed into the hands of the burnisher, who finishes the article by bringing the hitherto dead gold to a bright and reflective surface. Gold applied in this way is fixed almost permanently, and cannot be removed by ordinary friction arising from cleansing. Coloured flowers produced by the enamel process, are also in use for the ornamenting of glass vessels. The colours used are of a kind which is fused by the application of heat in the muffle, and are therefore permanent, if properly applied.

We have thus glanced over the principal methods by which "glass goods" are formed; we afford, however, but a faint idea of the magical effects produced by the most common manipulations. The characteristics of every good glass worker must be an educated eye, a steady hand, and decided mind: vacillation will spoil the finest worker;—with a material in the heated state, plastic as clay, not liable to contraction, but, at the same time, subject to this disadvantage—that the proper temperature past, or a bad curve given it, can scarce be remedied: the potter can mould with his hand, alter and amend, ere he subjects his work to the action of the kiln, which the glass worker cannot do.

The reader who examines the objects we have here exhibited—a few of many possessing rare beauty and high excellence—and can make allowance for the difficulty of depicting matters which owe so much of their value to their brilliancy of tone and "colour"—will join us in expressing pleasure that the task of supplying a luxury—a luxury which approximates to a necessity—is thus in good hands at Stourbridge. We believe there are no manufacturers in England more resolute to improve or more anxious for improvement, than are Mr. Webb and Messrs. Richardson. They progressed in spite of legislative stumbling-blocks; they are, of course, advancing, now that the principal impediments are removed; but serious difficulties still remain—difficulties which can be subdued only by education and more general enlightenment. Those which now exist proceed principally from the quarter most interested in preventing them; the workmen, whose old habits and disastrous "rules" materially interfere with those experiments, out of frequent trials of which only can true improvement arise. The matter is, however, one which, in its multifarious ramifications, nearly all of which are useless

or pernicious, we shall be called upon to deal with ere long at greater length, and in more serious mood. But the glass manufacturer labours under disadvantages inseparable from his trade; to one of these we may refer, viz:—the facility and security with which his designs may be copied. The potter has a mould, or an engraving, or both; and they are somewhat costly to produce; an imitator must, therefore, expend time and money to obtain the means of circulating copies of another man's inventions. Not so with the glass-maker; he can blow the material into any shape, and execute an order at a day's notice, for any article of which a specimen is sent him. Yet, strange to say, the Registration Act, which ought to have had particular care to protect the interests of the glass manufacturer, altogether neglects them; according to this Act, it is absolutely necessary that the inventor or proprietor of an article, shall fix upon it, (so that it cannot be erased) his name, a number, and the date of registry; in the case of glass, this would be to deface the object; it is, therefore, rarely done, and consequently seldom registered. The evil might easily have been guarded against: a small and delicate monogram might have been substituted for the large sign of registration, in reference to glass. At present, the inventor of a fine form in this substance is almost unprotected.

The economic importance of the glass manufacture does not come within the immediate scope of our present article; but it is very closely connected with its artistic improvement. There never was a greater mistake than to suppose that limitation of quantity leads to excellence of quality: on the contrary, the improvement of taste in every branch of industry has always been concurrent with the increase of production. The present manufacturers have little to dread from foreign competition; but they will soon have to encounter domestic competition of the most formidable nature; for many of those who are about to enter the trade will start without the encumbrances of old prejudices and inveterate habits; and will also have the opportunity of making a more perfect selection of workmen than any of the old establishments. So far from lamenting this, they should regard it as a most desirable consummation, and as the best means of escape from their present embarrassments. At the present moment, the relations between masters and men are completely reversed; the operatives are the dictators to the capitalists, and they sometimes exercise their power with a capricious tyranny, the result, not of malice, but of ignorance. A little work, written, we believe, by the Archbishop of Dublin, and published at a very cheap rate by Parker, in the Strand, to ensure its circulation, called "Easy Lessons on Money Matters," explains the theory of money and wages in so clear and convincing a form, that it would be the interest of all master-manufacturers to have it widely read by the operatives; indeed, they might study it themselves with profit. There are so many instances of a severe check being given to artistic improvement by the senseless combinations of operatives, and the insane despotism of Trades'-unions, that we feel some anxiety for the ultimate results of the present crisis. We have heard of the men forming rules to regulate the processes of manufacture, just as stringent, and far more mischievous than those of the excise. These rules have but one object, to obtain the highest possible amount of wages for the smallest possible quantity of work. The plan was tried long ago by the weavers of Spitalfields, and its results have rendered them one of the most distressed classes of operatives in the three kingdoms. They drove the silk trade from London to localities where capitalists and operatives could both start fair; and such will be the case in the glass trade if the operatives persevere in their endeavour to extort unfair advantages from the accident of their present position.

We have thus entered very fully into this important branch of British Manufacture; but, our readers will be, no doubt, aware that, although we have dated our article from Stourbridge, glass is produced in great perfection in other places also; no manufacturer has laboured with greater energy, or with more entire success, than Mr. APSLEY PELLAT—and at no distant period it will be our duty to visit his establishment in London.

* The late removal of the legislative enactments have, been, as we have already stated, productive of much benefit: certainly less, as to additional objects being manufactured of that substance, than the perfecting of those already in use of that material. We should, however, deem it wrong, did we pass unnoticed the late ingenious application of Mr. Apsey Pollat; in this it is intended to produce articles in glass, in the manner by which brass and iron-founders produce their castings. The glass to be fused in a reverberating furnace, to be drawn from thence, and run into moulds, like a metal which, in its melted state, it much resembles. Pipes may thus be formed with the greatest of ease, the hollow being preserved by cores. This certainly opens a wide field for the introduction of glass: the time required for perfecting a porcelain article is considerable; but in the method of producing articles by the new method, and of glass, much will be saved; but a short time is required for the annealing process, and the article is fit for use; not so in porcelain—gradual firing and cooling materially retard the application for a long period, of any vessel formed of the latter material. We would recommend the attention of manufacturers to the discovering or compounding a new and cheap kind of glass, which might, in some measure, take the place of articles now made of cast-iron or baked clay. The advantage, we have already hinted, laying in the great saving of time by the application of the glass to common purposes. We observe that the Society of Arts has lately offered several premiums in this branch of manufacture, which cannot fail to be of service.

**THE REPORT
FROM THE
SELECT COMMITTEE ON ART-UNIONS,
APPOINTED IN MAY, 1844.**

THE Report of the Select Committee on Art-Union has been at length published; it is one of those Parliamentary "Blue Books" which nobody thinks of reading—a bulky folio of 567 pages—49 of which contain the Report, 287 of which consist of evidence,* and 240 of which comprise the "Appendix," made up of prospectuses, &c., of various Societies in England, Scotland, Ireland, the English provinces, and various countries of the Continent. Of this huge document we shall endeavour to condense as much information as we think our readers may desire. The result is that which principally interests the public—and that may be given briefly. The Committee, on the whole, approve of Art-Unions, consider them liable to obstruction under the existing laws, and recommend their being legalised, under certain circumstances—accompanying their opinions by a few suggestions for their improvement.

The Committee was appointed "to consider the objects, results, and present position of Art-Unions; how far they are affected by existing laws, and what are the most expedient and practical means to place them on a safe and permanent basis, and to render them subservient to the improvement and diffusion of Art through the different classes of the community." The Committee consisted of the following members—Viscount Palmerston, the Solicitor-General, Viscount Adare, Sir Charles Lemon, Sir Wm. Clay, and Messrs. Wyse, Ewart, Escott, Baring Wall, T. Duncombe, Dodd, Ridley Colborne, Mackenzie, McGeachy, and Mackinnon. Mr. Wyse was their Chairman. They had sixteen meetings for examination of witnesses—and it is to the honour of Mr. Wyse that from no one of these meetings was he absent. The average attendance of members was seven; Lord Palmerston does not appear to have been at any time present; the members who seem to have taken the greatest interest in the proceedings are Messrs. Colborne, Escott, Ewart, McGeachy, Wall, and Wyse. The Report is a remarkably clear, concise, and comprehensive document—evidently the result of much labour, sound judgment, and careful consideration. It commences by succinctly declaring the objects to which their attention had been directed:—

"Your Committee, regarding the questions intrusted to their examination as falling under three heads, have pursued their inquiries in the same order, and now present their results, classified in the same manner, to your honourable House. Under the first is comprised all information they have been enabled to collect relative to the constitution, working, and effects of Art-Unions on the interests of Artists and Art; under the second such information on the actual state of the law in their regard as they had it in their power to procure; under the third such remedies as, in their opinion, may usefully and practically exempt them from an effect which does not appear to have been intended by the Legislature, and suggestions on what conditions and in what manner they may, with advantage to Art and the public, be henceforth placed on a safe and permanent basis; in other words, offering to the consideration of the Legislature and Government, and of those bodies themselves, without intending to impose them as regulations, several recommendations, the fruit of opinions and facts stated to them in the course of their investigations, which they are disposed to think will materially conduce (if adopted) to the benefit of those institutions, and, what is more important, will render them more subservient to the improvement and diffusion of Art through the different classes of the community."

The first division embraces a history of Art-Unions from their earliest introduction into this country (first at Edinburgh, 1834-5), their objects, present position, and actual results, up to the period of the inquiry, including those that were devised

for personal gain. The statement which illustrates "their results and effects on Artists and Art" is both interesting and instructive, and we therefore give it without curtailment:—

"Their influence on artists has been direct, immediate, and extensive, and in a pecuniary point of view beneficial. On reverting to a comparison of the several items presented by the tables of the London and other Art-Unions this will at once appear. The augmentation of the amount laid out in purchases from each of the five exhibitions is rapid and great. In 1837, the year of its foundation, there was applied to purchases from the exhibition of the Royal Academy a total of £170, of which £100 was expended on figures, £70 on landscapes; in 1842, £3536. 5s. on figures, £1045. 15s. on landscapes; in 1843, £3146. 10s. on figures, £977. 15s. on landscapes. From the exhibition of the British Institution:—first year, 1812, £700 on figures, £385 on landscapes; in 1843, £193 on figures, £604 on landscapes. From the Water-Colour Exhibition:—first year, £9. 9s.; in 1843, £166. 12s. on figures, £833 on landscapes; in 1843, £127 on figures, £552. 17s. on landscapes. From the New Water-Colour Exhibition:—in the first year, works to the amount of £35 were purchased; in 1842, £123. 15s. was expended on figures, £370 on landscapes; in 1843, £228. 15s. on figures, £367. 5s. on landscapes. Similar augmentations are visible in the other societies of England, especially of Birmingham: in 1837 the sum expended on paintings was £371; in 1843, £690. In the Manchester Union, in 1841, £511 was expended on paintings; in 1843, £690. In the East and West of England Unions, the amount of subscription being inconsiderable, the effects corresponded. In Ireland and Scotland the results were, if possible, more striking. During the four years the Dublin Art-Union has been in active existence, a grand total of £12,531. 8s. has been brought to bear on the Fine Arts in Ireland, a department heretofore almost totally neglected, as far as the public generally were concerned." In the first year a comparatively small sum was expended on paintings. In 1843 there was expended on paintings and sculpture (the latter inconsiderable) £2700. This may appear to bear a small proportion to the whole amount of sale expected by the two Dublin exhibitions, there being for sale in the two 58 works, 80 in the Society of Irish Artists, for which £2000 was demanded, and 500 in the Royal Hibernian Academy, for which £12,000 was expected, making a total of £14,000. But the contrast between what these exhibitions then were, and what they now are, will show in a very sensible manner the effect of the operations of the Art-Union. During the four years immediately previous to the establishment of the Dublin Art-Union (1835-1839), the total amount of purchases from the exhibition of the Royal Hibernian Academy was £1. 10s., for two water-colour drawings; in the year 1839 there was no exhibition at all. During the four subsequent years the sums expended in purchases amounted to a total of £6778. 10s. Another test, not only of the advantages accruing to artists, but of the increased interest which the public takes in Art, are the receipts for admission to exhibitions. For the four previous years (excluding 1839, when there was no exhibition) the Royal Hibernian Academy received not more than a total of £577. 13s. 6d. In the four subsequent years it received £1790. 10s. In 1838, the year immediately preceding the establishment of the Dublin Art-Union, the receipts were £138. 15s.; in 1843, £648. 10s. 6d. A falling off has been observed in 1844 as compared to 1843. During the first 27 days of the exhibition of 1843, the receipts were £107. 2s.; for the corresponding period in 1844, £261. 13s. 6d. A proportionate effect is observable in the receipts of the Society of Irish Artists: in 1843, the first 27 days produced £90; in 1844, £356. This decline has been ascribed to the check which the Dublin Art-Union received, in common with others, from the notice of the Treasury, and the uncertainty which in consequence prevailed as to the future operations or indeed existence of the Society. The effect on production is equally remarkable. For several years anterior to the formation of the Dublin Art-Union, the exhibitions of the Royal Hibernian Academy had been deteriorating; in 1838 its catalogue contained but 228 works of Art, of which the majority were portraits; there were of this number but 28 marked for sale, and none, it is believed, were disposed of. In 1839 there was, as already stated, no exhibition at all. In 1840 (the first year after the formation of the society) the Royal Hibernian Academy presented an exhibition of 419 works; in 1841, 439 works; in 1842, 484 works; and in the fourth, 1843, there have been no less than two exhibitions: that of the Royal Hibernian Academy, containing 671 works, and that of the Society of Irish Artists, in the gallery of the Royal Institution, College-green, containing 146; making altogether 811 works, almost all of an original character and of general interest. In Scotland the Edinburgh Art-Union (or Association for the Promotion of the Fine Arts), from the first year, 1834-5, to the ninth in 1842-3, expended on works of Art, in this instance synonymous with paintings, £24,992: in the first year, £630; in their seventh year, £4765 (maximum); in their ninth, £2347. The condition of the painters of Scotland, previous to the establishment of this Art-Union, may be collected from the evidence of Mr. Bell. "Previous," says he, "to the existence of the Association, the Royal Scottish Academy, who publish annual reports, had stated that so little encouragement was given to them as a body, that unless some means were taken to encourage them, those artists who were devoting themselves then to their profession with enthusiasm, would be obliged altogether to give up their profession and devote themselves to some-

thing else." That was stated in their report immediately before the Association was formed. In their reports every successive year after that (after the institution of the Association) they assumed a very different tone, and they state "that now encouragement is given, and that they will be enabled to continue and go on as they were doing." This is further confirmed by the subsequent evidence of the same witness, in which it is observed, "that previous to the establishment of the Association there were not many purchases of works of Art; and that since, by the general attention being excited, and directed to the subject of the Fine Arts, through the means of the Association, they have greatly increased."

Some remarks are appended in reference to the sums (altogether a very considerable amount) added by prizeholders to the sums allotted as prizes—of which artists had the benefit; and reference is made to the paucity of advantage obtained by artists other than painters. The subject next considered is the influence of these Societies on the art of Engraving, and the interests of publishers and printsellers. With regard to the first, the Report condemns the practice of obtaining impressions of plates not engraved expressly for a Society, and adds that when plates are engraved exclusively for this purpose—"if the choice be well regulated as to subject and artist (indispensable conditions), it must operate immediately as an encouragement of a very obvious kind, not only to the individual, but to the profession and to Art generally." With respect to publishers we have the following judicious observations:—

"Of their importance, nay, indispensable utility to the engraver, and through him to all other cultivators of the Arts, on the one side, and on the other to the public, there can be no doubt. In almost all cases where the engraver has endeavoured to take upon himself the functions of publisher, he has met with obstacle and disappointment, and in some cases with signal loss. His habits of life, professional occupations, want of means, want of experience and opportunity, unfit him for the task. It is necessary he should have, especially in the minute subdivision of labour which prevails amongst us, and which is characteristic indeed of all high civilization, an intermediate agent. In some instances, perhaps, this necessity has been taken advantage of, somewhat shortsightedly, by publishers, not only to the disadvantage of the public and the artist, but of the publisher himself. But whilst caution and regulation are requisite, regard for the services and interests of the publisher is not less so."

The Report goes at some length into this branch of the subject; and we have an abstract of the evidence of Mr. H. Graves and Mr. D. Colnaghi—the former considering the trade to be materially injured by these Societies (arising from their issue of prints); the latter, on the other hand, describing them as beneficial to the publisher—"doing us good in every way, increasing our business in framing, bringing us customers, and making people generally more acquainted with Art." He considers the publishing trade, instead of having fallen off, to have become greater; and the distribution of engravings by Art-Unions advantageous to the print-selling as well as engraving professions, and "in this he believes himself borne out by facts." Mr. Burnet, Mr. W. Finden, and several other "authorities" among engravers think, nevertheless, that Art-Unions have not aided Art, but ascribe the "evil" chiefly to the invention of the Electrotype,—"not from its inferiority to other means, but from its superior powers of multiplication"—holding that "the great principle is not to make common;" "to restrict would be a very great benefit indeed." Other engravers express very opposite opinions—among them Mr. Shenton thinks that, so far from engravers having any ground to complain of Art-Unions, "they ought to be very grateful to them." We thus find the publishers and engravers at direct issue; and so we shall presently find the painters. The topic next treated is the invention and application of Electrotype; and on this subject we have the evidence of Mr. Vaughan Palmer, "the inventor of the only successful electrotype yet applied to Art."

"He states that the advantages in point of quality and cost are most considerable. The impressions are taken from the matrix formed by the electrotype process, as from the original plate. They are not subject to greater deterioration. The wear and tear of the matrix is, if anything, less; it affords a greater number of good impressions: 1128 impressions were struck off from the electrotype plate, and 1111 from the original, the electrotype thus yielding 17 more than the original. Nor is the original plate in anywise injured by the process: 30 of these matrices may be had with the same ease, and with as little damage as three. The operation may thus produce impressions of any amount, without in the least af-

*The following witnesses were examined—Secretaries, &c., of Art-Union Societies: George Godwin, Esq., F.R.S.; Stewart Blacker, Esq.; J. A. Bell, Esq.; G. M. Mason, Esq.; George Cosh, Esq. Painters: C. L. Eastlake, Esq.; R. A. T. Uwins, Esq.; E. A. C. Stanfield, Esq.; B. A. W. Rety, Esq.; B. A. Cooper, Esq.; B. A. Copley Fielding, Esq.; James Fahey, Esq.; E. W. Wynn, Esq.; and George Fagge, Esq. Engravers: John Burnet, Esq.; C. E. Wagnall, Esq.; H. T. Byall, Esq.; John Fye, Esq.; Charles Turner, Esq.; W. Finden, Esq.; E. Finden, Esq.; H. C. Shenton, Esq. Publishers: Messrs. Colnaghi, H. Graves, Boys, Leppitt, Mrs. Parkes, and Mr. Brett. Electrotypist: Mr. W. V. Palmer. Frame-makers, Messrs. Vokins and Moore. Copperplate printer: Mr. M'Quosen.

fecting the original engraving. Whatever the original will give the electotype will give, and more. The impressions struck off from it are as sharp and as clear as those from the original, not to be distinguished by the best artist, nor even by Mr. Palmer himself."

Mr. M^cQueen confirmed the statements of Mr. Palmer. Of one copperplate he had obtained by the aid of this process 14,000 impressions, i.e., from 14 plates, 1000 from each.

This branch of the subject—that which concerns engravers and publishers—is thus summed up:—

"On a fair balance, therefore, of the foregoing evidence, and making all due allowance and deduction for professional partialities on all sides, your Committee cannot consider that the pecuniary interests of engravers or publishers are injured, but it is evident that the interests generally of artists and of the public are promoted by the distribution of engravings (whether the electotype process be used or not), adopted by the London, Dublin, and Edinburgh Art-Unions."

The more important part of the inquiry is thus commenced:—

"We now turn to a more important point than even its influence on the interests of artists—its influence on Art. It may seem singular to separate them, but the Committee observe with regret that they are so separated, in some cases covertly, in others openly, by artists themselves. If by any reasoning they could be considered distinct the consequence would be obvious. Art and artists would stand in a false and unnatural position where such doctrine could be maintained. Where the artist himself consents to treat his profession as a trade, it is some time before the people will be induced to treat it as Art. Nothing more strikingly evinces the narrow view taken even by the profession of their own permanent and true interests."

The principal witnesses against Art-Unions are Messrs. Etty and Uwins; and, although the comments of the Report on their testimony and that of other artists are abundant, they are in a great degree contained in the following introductory passage:—

"Now, that a greater number of works than formerly are produced by the application of such large sums is unquestionably true, but not less so that a corresponding demand is created for them by the other operations of the Art-Unions, and by the generally improving taste of the public. The unanimous opinion of witnesses is that, from numerous causes, independently of the action of Art-Unions, such improvement is taking place. The objection, if good for anything, will apply equally against all encouragement from Government, from the Church, from societies, or individuals."

The question whether Art-Unions encourage "mediocrity" is next treated—and while Mr. Uwins apprehends that their tendency is "to deluge the world with things of contemptible character," to encourage rubbish and things of little merit—in a word, "mediocrity of Art"—Mr. Eastlake, "than whom there cannot be a more competent judge" (we quote the Report), "thinks they have encouraged artists of merit and brought them forward more rapidly than any other mode of encouragement would have done;" Mr. Cooper "thinks the selection of pictures to have been good;" and Mr. Fahey, while admitting that second-rate talent has been encouraged, considers this an advantage—on the principle that artists who are now first-rate, at one period of their lives produced inferior works. The influence of Art-Unions upon "High Art," whether beneficial or prejudicial, is next treated. "It is by no means clear, but the contrary, that Art-Unions have disturbed or diverted, much less suppressed, private patronage."

"Some of the witnesses have gone on the assumption that private patronage, or the encouragement, pecuniary or otherwise, comprehended under that term, is a sort of fixed and determinable quantity, which if applied in one quarter must be subtracted from another: in other words, that each man has to expend a certain specified sum annually on works of Art, or literary productions, as he has upon his household, and that if he purchases from one man he necessarily takes away to the same amount from another. But such is not the process in the purchase of luxuries, especially of mental luxuries. The man who is induced to purchase at an exhibition, or Art-Union, or a sale of books, had he not chanced upon these places or opportunities, might probably never have purchased at all; and it often happens that this purchase (accidental, not necessary) is the creator or developer of an appetite, or taste, which till then lay dormant, and which without such accident would probably never have shown itself, much less sought for its appropriate gratification. This error lies at the bottom of all complaint on the subject. What is given to the Art-Union for its pictures, or engravings, is imagined to have been necessarily taken from some other society or individual interested in the same pursuits. Had not the Art-Union received it for its pictures and engravings, it is quite as probable it never would have been expended upon pictures or engravings at all."

Appended to this reasoning is the opinion of the Committee, that not only have Art-Unions not disturbed private patronage, but it is proved by evidence that they have done more—THEY HAVE STIMULATED AND EXTENDED IT. This is proved by reference to statements from the various Metropolitan Institutions (all except the Royal Academy, which gave no returns), and the several Exhibitions of Ireland, Scotland, and the provinces; while the increased love of Art in the people is shown by reference to the number of visitors to the several exhibitions throughout the United Kingdom—especially those that are "gratuitous." Similar deductions are drawn from the circulation of engravings:—"Publishers look upon their distribution from too confined and personal a point of view;" "the admirer of a painting soon extends his admiration from a painting to an engraving, and reciprocally from an engraving to a painting. LOVE OF ART RADIATES ON ALL SIDES." This most important branch of the subject, after having been considered in all its bearings, is thus reviewed:—

"Your Committee have not heard, even within the limited period allowed to judge of the operation of these societies, of any injury at all equal to those complained of by other bodies under the influence of the changes which have been just noticed: on the contrary, the persons said to be most affected by the system, have been most temperate in their evidence. The more eminent painters have more occupation, the more eminent engravers are better employed, the more eminent publishers have increased in their business: of the second class of each none have complained, with the exception, in the publishing trade, of the retailers, who, within a certain limit, that of the one-guinea print, appear to have suffered; all others seem to have received an increased impulse, instead of being crushed, as has sometimes been the case with other interests under great combinations. Your Committee, therefore, feel themselves justified in concluding that the operation of Art-Unions, so far from suppressing or diminishing, has led to the extension and improvement of private patronage."

As a pendant some remarks are added in reference to the increased demand for picture-frames:

"A far greater attention to the propriety of the decoration, the good taste of the ornament, and skill of the workmanship (the frames varying every year according to the engraving which is coming out), is observable; nor is it limited to the Art-Union engraving, but has extended, irrespective of the Art-Unions, very decidedly in other directions; much encouragement has been given by others. Taking into consideration, in addition, the attention given by the School of Design to this branch of Art, here is a large demand already created for the display of the knowledge and skill which may be acquired in that institution, not limited by or dependent on the Art-Union, but gradually finding its way to the whole community."

And with reference to the alleged inferiority of engravings issued by Art-Unions, "the Committee cannot acquiesce in the opinion that there is in the system, under proper regulation, any inherent peculiarity which precludes it from employing its means to the fullest advantage in encouraging a high school of engraving, to the benefit not of the engraver only, and publisher, but to the general elevation and extension of Art."

The point next considered regards the neglect exhibited towards other branches of Art than painting and engraving—Sculpture, &c.—an evil admitted to exist, but to be accounted for, first, by the cost of marble, bronze, &c.; and next, by the fact that the public mind is hardly as yet prepared to appreciate excellence in this department of the Arts."

The Committee then proceed to consider "the heaviest charge made against these bodies"—the encouragement which it is alleged they give to the spirit and practice of gambling; while it is admitted that the system "may be misapplied to purposes quite foreign to those for which Art-Unions were established, it is contended that "this is ground not for their suppression, but for the establishment of such regulations as will effectually prevent abuse, and confine them rigidly to their legitimate object." After some remarks upon the minor charges of "favouritism" in selections by committees, and improper dealings between prizeholders and artists, cases which are considered to be "exceedingly rare," and to be "easily prevented or obviated,"—the Committee give this opinion in language so emphatic as almost to suffice:—

"There seems no question that, even under present circumstances, Art-Unions have largely contributed to

* The Art-Unions have recently devised various means to remove this evil, and are preparing to adopt others.

interest, at home and in the colonies, a great portion of the educated classes in the nature and advancement of the Fine Arts. Were there, even for a time, to prevail an inferior description of production, with all the faults, both in subject and execution, ascribed to it, it must be remembered that the main point will still have been attained, the excitement and preparation for a new intellectual enjoyment to which, till lately, the large majority even of the educated public were strangers. In this point of view, the very cheapness which so many fear as tending to lower Art generally, must be looked on as not only of good omen, but as the actively operating cause to produce the end of which all seem equally desirous. Were it otherwise, we should in consistency look upon the universality of the Greek and Etruscan vase in antiquity, the diffusion of decorative painting throughout Italy, as a disaster, and instead of regarding it as it was, and is, as a great stimulant, be obliged to consider it a great drawback on the improvement of Art. It is the same in literature. There must be a cheap literature to prepare for a dearer. Unless the public at large sympathise in Art, and feel it to be an enjoyment, we shall never attain anything national in Art, or have a public to appeal to. This appears to be more requisite in this country than in others. We have no substitute for the temple and bath of the ancients, nor for the palace and church of the Italians. Later, a choicer and more fastidious spirit will arise, and a corresponding effort to meet or guide it. That these societies are now in a state to take such course appears unquestionable to your Committee. They can, with the large influence already acquired from numbers and contributions, go far, not merely to stimulate, but henceforth to correct and direct public taste. This is not to be achieved by a mere amount of money taken out of other channels and thrown into what may be too often justly designated the picture market, nor by injudiciously stimulating and then as unwisely rewarding inferior, careless, and ill-regulated talent, nor even by the benevolent rescue from distress of the meritorious and modest, but by a well-directed and well-sustained course of proceedings, carried on through a judicious organization, and under well-secured regulations, having the encouragement of Art, in all grades, but especially of the highest in each, for its ultimate end and object."

The laws affecting Art-Unions are next treated at length; the summing up being that "such Societies are exposed to prosecution, as the law now stands, on the part of the private informer." To prevent the occurrence of this evil, a temporary act was passed. It seems doubtful, however, whether this law applied to either Scotland or Ireland. But to meet it effectually, the Committee "recommend that a specific act legalizing in future Art-Unions, with certain exceptions and on certain conditions, be proposed to the Legislature."

"The means for securing, improving, and extending Art-Unions" are next considered; and this consideration occupies the ten concluding pages of the Report: the object being to devise a mode "the most expedient and practicable to place them on a safe and permanent basis, and to render them most subservient to the improvement and diffusion of Art through the different classes of the community." The first branch of the subject—"their security"—resolves itself into this—that "such Societies having justified their claim to the sanction of the Legislature, they are entitled to call upon the Legislature and the Government for protection." With regard to the manner and the means by which their advancement can be most effectually forwarded, the Committee recommend that encouragement should be given to all classes of Art—"to Art in all its branches."

"The variety of material, from the richest to the simplest, from the dearest to the cheapest, in which they may executed, is not less worthy of consideration; the gold and the bronze medal may be equally excellent in thought and execution, and true Art be thus placed within the reach of all classes of the community. Whilst they touch on the highest realms of ideal Art on one side, they disdain not to associate themselves to the humbler efforts of the industrial on the other. Every opportunity is thus offered, not only for the cultivation of Art in all its branches, but for its diffusion. Nor are the innumerable applications of chasing and bronzing, in their several varieties, to be neglected; they are not less a portion of the daily existence than of the highest occupations of every civilized community."

Under this head, therefore, "Art in all its branches" are comprised—cameos, productions in terra-cotta, carvings in ivory, engravings on wood, medals, seal-cutting, statuettes, vases, gems, &c. &c.—inasmuch as "it is mind which is to be encouraged rather than hand."

"We are in a fortunate state for this experiment, and the Art-Union may fulfil its truest destination by becoming auxiliary in carrying it out. The School of Design is engaged in forming the artists and communicating the instruction which will enable us to employ the lowest as well as the highest, in those various departments for which they are severally fitted. The Royal Commission of Art is occupied in devising the

opportunity and means for giving this employment. But both will hardly attain the end at which they aim, without proportionate co-operation from the people. It is here the Art-Union system may, from its peculiar means and character, intervene, and aid both by exciting and directing the taste of the public at large, by engaging them actively in a participation of its enjoyments, and teaching them from their own experience the pleasure as well as utility of promoting Art."

A valuable suggestion is added, that a reserved fund should be formed by a small per-centage on the annual subscriptions, for the purpose of having executed every five years, a statue in marble, from the best of the models selected during that period—"to be given as the highest prize," or, better still, "to be applied by the Art-Union to a public purpose," thus aiding "the gradual formation of a National Gallery of Sculpture"—and a hint is also thrown out that attention should be paid to the bas-relief as well as to the statue.

In reference to Painting, which the Committee characterize as "the favourite department of the Art-Unions, they consider there is more to regulate than to encourage." With regard to the mode of giving the choice of pictures to prizeholders, there are some judicious and sensible remarks. They apprehend that in these countries there are, as yet, comparatively few who are qualified by taste and knowledge to judge of works of Art—and that consequently "the choice will fall on productions not only out of the pale of high Art, but in most instances antagonist to it"—and having recommended, as in the case of sculpture, the appropriation of a per-centage on the subscriptions for the purchase of an historic picture (in this, as well as in other instances, the principle has been forestalled by the Art-Union of London), and also a periodical engraving from some celebrated work of a famous old master, they arrive at the most important division of the Report—the means for securing, improving, and extending Art-Unions; this division being introduced by some observations which British artists will do well to weigh and consider:—

"The natural aim of high Art is twofold—the development of the highest moral and intellectual elements, and their development with national modifications. For these two purposes an immense variety of preliminary acquirements, quite distinct from the mere technical, is requisite. A general acquaintance with not only the facts of history, but with the mind of history, of which these facts are only one expression, and which can only be attained through a study of that mind in all, in its poetry, philosophy, social peculiarities, &c.; a knowledge of the psychological phenomena of each country or period; archaeological erudition, with a true sense of its value and meaning; but above all, thorough feeling of country and nation in its several varieties of time and place are all necessary. To direct and encourage the artistic mind of the country to the attainment of such acquirements, is a worthy object of ambition, and justifies the employment of a considerable portion of their funds in societies, whose chief claim to public favour is their professed support of this very object."

And of equal moment to the publisher are the following admirable remarks:—

"We see no reason why numerous good engravings (no matter how produced) of a good statue or painting, should be a greater evil than numerous good stereotyped editions of a good poem or history. The original publisher, or holder of copyright, may complain, if departure from the known regulations or long-established relations of the trade take place, but the public at large gains. As to the satieté produced, we must not regulate our estimate by that of London. To many a small town these Art-Union engravings are treasures; they are perhaps the only ones, in the way of Art, they possess. What a picture or statue, exposed in a public place of worship, or meeting, is intended to effect upon the public mind, is effected in another mode by this multiplication and diffusion of engravings. The only question then is, not whether they are rare or common, cheap or dear, but whether they are good, whether the copy preserves the character of the original."

With respect to the publisher, another remark is added: while the Committee are far from insensible to the services, often indispensable, generally necessary, which he confers on the engraver and the public, "especially when he looks to Art for Art's sake," the Committee, so far from being induced to accord any increase of protection to the publisher, are disposed rather to any plan which shall give a more independent position to the engraver.

The Committee having closed their suggestions as to the mode by which the declared purposes of these Institutions may be more fully carried into effect—allowing for corresponding modifications in different parts of the country—proceed to examine by what machinery these suggestions may

be carried into operation. They first consider the two leading classes into which Art-Unions may be divided—viz., those governed on the principle of allowing the prizes to be drawn in money, and applied to the purchases of works of Art, and those purchased by the instrumentality of a committee of selection, and distributing the pictures so purchased as prizes.

"The advantages of the first are alleged to be, the opportunity it gives the subscriber to select for himself, according to his own tastes and preferences; and it is held that this opportunity gradually leads to the exercise, and thence to the cultivation, of the taste of the subscriber, and consequently to the improvement of the taste generally of the public. At the outset it is possible that many errors may be committed, but it is the effect of exercise to check and correct them; and the facility with which the aid of more intelligent guides may be obtained, and in fact is often taken advantage of, in great measure provides a preventive of the evils which might otherwise be apprehended. A more serious danger, however, results from this mode of distribution. The selection being left to the subscribers, in order to allow as free a range as possible, the prizes are allotted in money. This offers facilities for great abuses, and in some instances produces them. Cases are stated to have occurred of fictitious purchases and sales; the money given has been nominally applied to the purchase of a painting, but, in reality, a portion only has been received by the artist, the remainder being retained by the prizeholder, the artist, by way of compensation, being allowed to keep the picture. Other cases have been stated of immediate sales of paintings so purchased by prizeholders, thus defeating the purpose of the Art-Unions. It is fair to add that such cases are rare, and confined to a small number of the subscribers, and that every precaution is taken by the regulations and Council of the Institution to prevent their recurrence.

"The second system does not present these objections. The selection being vested in a committee chosen by the Council, precludes the necessity of giving the prizes in money, and so cuts off all pecuniary transactions between the subscriber and the artist, and strikes at the root of the abuses above mentioned. After sales, of course, cannot be prevented in this more than in any other instance. It is stated to have operated prejudicially against the individual artist, and cases have been instanced of artists on that ground refusing to sell to Art-Unions; but the injury is not of such magnitude or frequency as to interfere materially with the other benefits of the society. The charge most usual against this second system is the chance which it presents of private favouritism,—the ordinary concomitant of close bodies, of judges and patrons; and instances have been given, not only of such suspicions existing, but of their not being altogether without foundation, as in the case of the Edinburgh. On the whole, however, it appears to be exposed to fewer chances of abuse, and to present greater means for its repression and remedy, than the preceding."

Six suggestions, "offered by different witnesses," as more or less calculated to avoid the evils and unite the advantages of each system, are then enumerated; but of these the Committee prefer on the whole (without peremptorily insisting on its adoption) the system which confides to a Select Committee the choice in question, "provided such Committee can be fairly constituted, and the abuses to which it is exposed be effectually prevented or checked;"—and they suggest the election of such Committee by free open vote or ballot, sufficiently numerous, and the Council itself to be well chosen—chosen by the body of subscribers; one fifth to retire annually, or biennially; and to supply their places by fresh elections by the Council itself—the same members not being re-eligible for a year; then a COMMITTEE OF SELECTION OF THREE MEMBERS to be chosen from the body of the Council, with power to aggregate as ASSESSORS one artist and one amateur—the five to be intrusted with the duty of choosing from the annual exhibitions the prizes intended for distribution: such Committee of Selection to change annually one-third of its members:—

"It is conceived that this arrangement, the triple election, the various elements of which the committee of selection would be composed, would go far to remove all chance of partiality in favour of particular schools, masters, and artists, and also preclude all abuse incidental to money transactions, fictitious or real, between the artist and prizeholder, besides having an advantage not likely to be within the reach of the other system, the selection of works of a higher and better character than those usually chosen by the ordinary prizeholder. The beneficial result of this would be a better class of production, and a more certain criterion for the producer. When all is left to caprice, and works are to be got up to please the often fantastic taste of the prizeholder rather than the judgment of the discriminating and experienced, the true artist suffers, and with him Art itself, and the public."

"At the same time, in order to meet the fair demands of individual preference, arising out of different tastes, habits, opportunities, and adaptations, it would be well that the paintings and other works of Art should be numerous, and embrace a fair proportion from the several branches. The prizeholder should be allowed to select

from any one of these classes, within the limits of his prize: the prizes, keeping in view the circumstances of the locality, to be kept rather high than low."

The Report is thus concluded:—

"We thus conceive that ample security might be provided against any of those abuses which might render them liable to the Lottery Laws; and, though the number of subscribers might be diminished for a while, the legitimate interests of Art would be better secured. But, in order effectually to secure this, we recommend that they be placed under the inspection and protection of Government. The adoption of any particular set of regulations often depending, as they must, upon local and temporary peculiarities, and requiring to be modified accordingly, we think that it would be a salutary security for the Government and the Art-Unions themselves, that they should on one side receive the protection of Government, on condition that, on the other, they satisfy the Government as to the nature of their regulations, that is, that they are such as will not come within the scope of the Lottery Laws. We would recommend that they should for this purpose submit to some department of the Government (we have already suggested a Committee of the Privy Council) a copy of their regulations, and that, on these being approved of, the Crown should be empowered to give them a charter of incorporation, or a certificate of license, and that such charter or certificate should be conclusive, as long as held, of their right of exemption from the provisions of the Lottery Laws. But inasmuch as departures might occur from time to time from their original institution, a copy thereof should be deposited with the Privy Council, and the Crown be entitled, on proof of such departure, to withdraw the certificate or charter of incorporation. With such precautions we do not conceive it possible that any of those abuses, to prevent which was the object of the Lottery Laws, could occur, or, if occurring, could not be checked or remedied immediately."

"Your Committee having thus discharged the duty imposed on them of inquiring into the present state of Art-Unions, their resources, management, and how far they are liable to the provisions of existing statutes, and what means can be devised to render them subservient to the permanent interests of Art, recommend that a bill, embodying the suggestions above stated, with the view to effect such purpose, be proposed, during the present session, to the House."

We have thus condensed this elaborate Report. We repeat, it exhibits great industry and very careful consideration. The views taken are liberal and judicious, and the advice tendered, based as it is upon wisdom and sound policy, will, we doubt not, be in the main adopted.

Indeed, as we have intimated, the suggestions of the Committee have, in many instances, been anticipated by the Committee of the Art-Union of London; and, armed by such authority, we cannot doubt they will at once proceed to introduce into the Institution such salutary reforms as they have not as yet been bold enough, or strong enough, to carry out. This Society, we need not say, have already conferred immense benefit upon Artists and Art: no small portion of the increased interest now taken by the public in the subject must be attributed to their efforts; they have laboured unceasingly, without thought to other reward than public approval and the contentment of their own minds; if, occasionally, they have committed errors, these errors have never been of such a nature as to engender the smallest suspicion of impure or interested motives: there never has been a body of men who have acted with sterner, or more consistent, uprightness; and they merit the gratitude of all who love Art, and to whom the extension of its influence is a value and a duty. We do not at the present moment delay to offer suggestions based on those of the Committee of the House of Commons; but the most essential point for their consideration will be as to how far the Society can meet the advice tendered in the Report, as regards the mode of selecting prizes. We have long thought—indeed, we threw out the hint some two years ago—that the difficulties and advantages on both sides might be met by a very simple plan—i. e., to select all the prizes by a Committee of Selection, and out of the prizes so selected to let the prizeholders make their choice.

We conclude this article by repeating a quotation from the Report—a passage which contains, indeed, the gist of the whole argument in support of Art-Unions:—

"The man who is induced to purchase at an Exhibition, or Art-Union, or a sale of books, had he not chanced upon these places or opportunities, might probably never have purchased at all; and it often happens that this purchase (accidental, not necessary) is the creator or developer of an appetite, or taste, which till then lay dormant, and which without such accident would probably never have shown itself, much less sought for its appropriate gratification."

THOUGHTS ON
JUVENILE ILLUSTRATED LITERATURE.
BY MRS. S. C. HALL.

MANY efforts have been recently made to render for the young the paths to knowledge paths of pleasure and enjoyment, rather than of thought and labour; a desire seems to prevail to turn all matters connected with education into sources of amusement. We may expect to see boys in the street playing pitch and toss with artificial stars, and exercising Scotch hop through the signs of the zodiac! I confess I look with considerable mistrust upon the influence of this knowledge-made-easy system; while perfectly aware that some simplification was needed, and that, of old, difficulties were created rather than lessened for the young, I am still convinced that the mind will never strengthen that is not practised in healthful labour. Reason and reflection must be called into action; and comparison—that great protective power of our natures—must be frequently and carefully exercised. Give the weak a smaller portion of labour than you give the strong, but do not be persuaded to abridge into a mere semblance the exercise of the mental powers of either; let work be work; but let the strong as well as the feeble at all times have full and entire relaxation—let labour and amusement alternate without interference. Great good—greater good than teachers generally seem aware of—may be effected by total change of occupation; the succession of one train of ideas to another is, like the rush of a current of fresh air into an overheated atmosphere, both healthful and refreshing; but the master-art of healthy education is to apportion an equal quantity of amusement—the amusement best suited to the tastes and ages of either the infants or adult pupils—to a given quantity of mental labour. Thus, while I would have children according to their capabilities learn to wrestle with and overcome difficulties, I would show them the rich fountains that play for their amusement, in the abundance of charming works of fiction, of poetry, and fairy tale which abound at this time among us—forming their tastes for the enjoyment of elegant and embellished literature. The contrast between such works and their “lesson-books” is a relief, and the young pupils must feel the salutary benefit of the exchange. While I entertain many doubts as to the effects likely to result from playful or labourless education, I rejoice in the improvement that has taken place in the light literature (so to call it) of childhood.

Some of the illustrated books published by Mr. CUNDALL are admirably calculated to form the juvenile taste, while amusing the juvenile mind. This is the species of change I desire to see my young friends indulge in, when “duty tasks” are exchanged for enjoyment—when elementary and scientific books are laid aside until the fresh morning invigorates for fresh lessons, or while the rain and storm without preclude the possibility of exercise, or the long winter evenings claim an amusement peculiar to themselves; then tales of enchantment may succeed to those of domestic incident and history—the poem affords a treat to the eye, as well as to the imagination—while the child obtains an involuntary knowledge of Art. Instead of imitating the vile daubs which disfigured children’s books in days of yore, they have now works of veritable Art placed before them; and many learn to appreciate their true value.

It is curious enough to observe the literary currents that set in at different periods, and carry opinion and belief with them. When I was very young, as a repose from hard study I was given “The Seven Champions,” “Beauty and the Beast,” and “Cinderella,” as the staple enjoyments of the nursery. The “Cinderella” of those days was done up in calfskin and clothed in a green petticoat, while her hair was blue and her bodice yellow; her reign was short with me, for fairy tales all of a sudden were considered foolish, if not injurious; and when somewhat older I had no reason to complain of the change from “Beauty and the Beast” to Maria Edgeworth’s “Early Lessons” and Mrs. Holland’s “Son of a Genius.” This mingling of the real with the ideal is, I think, highly beneficial; but some years ago an opinion prevailed that fiction of any kind was not only deleterious but actually sinful; and a succession of books became popular which were in fact dry

sermons in disguise. The veil was withdrawn from the temple, and holy things were rendered too common, too constantly in use—which is detrimental to the veneration that ought to accompany sacred subjects. I remember when so many verses out of Holy Writ were given to a child to read as a punishment instead of a privilege; and a boy was threatened with a premature learning of the Collect if he did not know his Latin lesson. For a few years, mind and body were put into stiff stays, and the poor fairy tales banished from the nursery might have been totally forgotten, and all their beautiful fantastic, fable, and mythology lost sight of, but that some popular authors, both abroad and at home, collected and arranged them, bringing them into fashion, not among the “little,” but among the “big,” people; and while the masters and misses were busy with “the ologies” and the hard reasoning of many a severe tale in the school-room, their papas and mammas were making acquaintance with “gnomes” and “fairies” and “cluricewans” and “pookas” in the drawing-room. I do not think children got on smoothly or pleasantly without their little romance; there is something softening and amusing in the sorrows of Cinderella, in the patience of Grissell, in the transformation of the “Beast” to the princely “Beauty,” which does good to children, and preserves childhood as childhood. Children are of late becoming miniature men and women: all the “smattering” ways to science could not enliven easy spirits or yield them the pleasure which, for a time, seemed forbidden. This state of things is now undergoing another change—a change to old things with modern improvements. The coarse covers, inappropriate and ill-drawn illustrations, are succeeded by beautiful bindings that encourage a child to be careful; and the illustrations are of such a nature, as I have already said, as to create a feeling and love of the beautiful, which cannot be taught at too early an age. The education of the eye in this pleasing manner is almost new to us; we hardly yet comprehend its vast importance and influence in the every-day arrangements of life. No matter how simple or homely the dress, a well-educated eye will take care that each part is in harmony with the other; a bunch of field flowers, if well arranged, is capable of forming as captivating a bouquet as the most costly exotics; and a child whose taste is insensibly organized by an acquaintance with beauty of form and harmony of colour will grow up with pure harmonious ideas that will effectually prevent the growth of low or vulgar sentiments. People of small means must not misunderstand this, and imagine that pure taste leads to expensive habits; certainly it will admit of no deformity—no bad mixture of colours—no ill-assorted furniture; it will have its Kidderminster carpet of a good pattern, and its chintz hangings to suit therewith; it will have its delf-ware as graceful in form as though it were porcelain. Habitual good order will prevent wasteful expenditure; and its soothing influence, felt rather than proclaimed, will extend like a halo around an habitation. We all know the value of early impressions, and, believing so fervently in their influence, I attach more importance than many do, to the “getting up” of the “picture books,” which have set in with this fresh current of amusement for infant England; and, if I am as pleased as any child could be with the pretty pictures, I am no less delighted by the infinite variety of children’s books—for what charms one juvenile may fail to excite interest in another. Education may have its fixed principles, but it cannot have its fixed rules—these must entirely depend upon the capacity, health, temper, or, to speak honestly, on the phrenological development, of the pupil. Much positive cruelty is practised upon children, simply from their not being understood,—looked at rather as a traveller looks upon a flock of sheep bleating upon the mountain side, not remembering that the shepherd knows that every snowy face indicates a distinctive character! A child should be understood—studied well, in fact—before its education, or even its amusement, is attempted; and care should be taken not to attribute unworthy or low motives to children—everything should be done to elevate and refine their thoughts, as well as to cultivate their affections; at the same time, it would be injudicious to feed an overgrown organ of imagination with wild tales of fairy land, or to raise too highly a huge organ of self-esteem.

Our table is at this moment piled with Mr. CUNDALL’S PUBLICATIONS—a wilderness of romance and fairyland, bright and gorgeous in all the elegant tints of orange and vermilion, crossed after the manner of the old leathers, while some are decorated within like the ancient missals. The literature of the greater number is unexceptionable,—well calculated to amuse childhood and draw forth its ingenuity. The bindings, too, of many are durable—an important consideration in children’s books. Here is “The Water Fairy,” done up in pale pink calico, stamped with gold: the illustrations of this little volume are delicate both in colour and execution. “The Little Princess” is a delightful collection of tales and anecdotes of royal children, well classed and arranged by Mrs. John Slater, with charming illustrations by John Calcott Horsley, who works in this way to admiration. Traditional Nursery Songs” are certainly more curious than suitable; we do not object to them on the usual ground of their being nonsensical, because a certain quantity of nonsense is necessary as a foil to the grave studies we have spoken of, but because many of them are coarse and vulgar, and as such should be avoided. Nothing impresses itself more on the young mind than rhyme, and it should never be vulgar or incorrect. “Little Bopeep”—that darling of the nursery—has been republished by Mr. Cundall; although we strongly object to the spurious addition of “hanging the tails to dry,” which destroys the point of the story, we confess a prettier book could not be found for any little miss who has compassed words of one syllable. Children all delight in pastoral subjects; and this makes “The Story Books of the Seasons” such favourites with my little friends. The rural sketches in these charming volumes are valuable because of their truth and simplicity, and the illustrations are in admirable keeping with the subjects. Give children such books as these for their amusement, and be assured they will lighten their studies far more than impoverishing their lesson-books by making them easy almost to absurdity. The exquisite ballad of “The Babes in the Wood” is embellished by one of Franklin’s expressive and well-drawn groups; Townshend has successfully combatted “Jack the Giant Killer;” Redgrave illustrates “The Sisters with the Golden Locks;” Horsley works fresh charm with “Beauty and the Beast;” Cope illustrates “Grumble and Cheery;” and F. Taylor is quite at home in “Cherry Chase;” these are but a few of the right good masters in Art who, enlightened by a new light, have not disdained to illustrate this *shilling series* of children’s books. The little masters and misses will hereafter be at no loss to recognise names in Art; they will be to them as old familiar friends; and when, instead of a shilling, the young folks are treated to one of those of larger size and more substantial binding, they will find, particularly in some of the volumes dedicated to natural history, a new field of delightful amusement. Mr. Cundall has published some little volumes connected with sacred history, with embellishments from the old masters; and there are many who will consider them as admirably adapted for Sunday reading, as well as at even and morning tide during the week. For myself, I should always prefer selecting a portion of Holy Scriptures for my child’s reading; for to me the idea is not pleasant of taking extracts or making abridgments from Holy Writ. I like a child to turn always to the Bible for faith and knowledge; and, though I know that many persons whose opinions I respect, prefer abridgments, yet I would select none of them on so solemn a subject. There are, however, many shades of opinion on this point.

Education is certainly going at a railroad pace; but railroad travellers see less of what is actually going on around them than those who posted the high and beautiful roads of our fair England. A very quick and clever child made an observation to her governess before me the other day, which had a good deal of truth in it. “How is it, my dear,” inquired the lady, “that you do not understand this simple thing?” “I do not know, indeed,” she answered with a perplexed look; “but I sometimes think I have so many things to learn that I have not time to understand.” Some of Mr. Cundall’s pretty books would have permitted her mind to relax, and have given her that which by a natural instinct she required—“time to understand.”

BLOCK-PRINTING IN COLOURS.

On the preceding page we have referred to several of Mr. CUNDALL's books for the young; and we have there spoken of the high merit of the works of Art by which they are, for the most part, illustrated. These consist chiefly of prints in lithography, and engravings on wood, from the pencils of many distinguished artists who have not thought it beneath them to cater for minds yet "in the bud." Thus, Mr. F. Taylor, Mr. C. Horsley, Mr. Franklin, Mr. Townsend, Mr. Redgrave, Mr. Cope, Mr. Absolon, and many other painters of fame have embellished these little volumes—inculcating a love of Art, and educating childhood, and even infancy, in pure taste. It is impossible to overrate this important gain to society; of old, it was thought quite sufficient to give to children pretty pictures that had neither purpose nor meaning; ill-drawn figures, wretchedly coloured, were deemed good enough for them. We live in a better age; bad productions of the pencil will no longer be tolerated by any class—old or young; and while it is highly to the credit of the publisher to have ventured into a path—hazardous at first, but which cannot but prove, eventually, profitable—it is no less so to the artists who have thus zealously co-operated with him. In these volumes for the young there are prints of rare excellence—such as bear the criticism of the connoisseur, while they cannot fail to delight and instruct those for whom they are especially intended.

Mr. Cundall has enabled us to accompany our notice with a specimen of the prints which adorn his publication; and it will surprise many of our readers to be told that the elegant and excellently drawn work of Art on which he now looks, is presented to him precisely as it came from the printing press—being printed by the ordinary process, from several blocks, but not having been touched by the hand. The process is curious and interesting; its improvement, indeed, forms an era in Art: for impressions may be taken without limit, and issued at so cheap a rate as to be absolutely astonishing. It will be obvious, however, that, though the cost of multiplying these prints is singularly small, the first expense is considerable; and that remuneration can only be the result of a very large sale. Our readers will be interested in obtaining some details concerning the process.

Many attempts have from time to time been made to bring to a practicable perfection such a method of printing in colours as should be available for such cheap publications as are now embellished by coloured plates; and not only for these, but for others in which the cuts, diagrams, &c., must receive colour. No experiments of this kind that have ever come under our notice give so fair a promise of ultimate success as those instituted by Messrs. Gregory, Collins, and Reynolds (—produced for Mr. CUNDALL—), an example of whose production we here give, with an earnest hope that the invention will be applied to the class of prints to which we allude.

The art of printing in colours for the purpose of imitating the ornaments with which manuscripts were embellished by hand, appears to be nearly as old as the received account of the invention of printing. The first edition of the "Speculum," which was printed by Coster about the year 1440, is, perhaps, the first specimen of two different coloured inks being used on the same page. It is believed that all the decorations of the Mayence Bible, which was printed by Faust about the year 1450, were painted; but a close examination of a well-conditioned copy will show that the ornamented border round the first page was printed with a dark blue ink, which served as a guide for the whole design, the other parts being finished with the pencil in different colours. It is stated by Papillon that the large ornamented capital letters in the Psalter of Faust and Scheffer, bearing date 1457, were printed in colours—red, blue, and purple—by means of a suite of three blocks; and he was found to be right as to the main fact, but wrong in the details of the process: for in printing these letters only two, and not three, colours are employed, some of them being printed in red ink, while the ornamental parts, which are fine lines, are in blue ink, and other letters are printed in blue and ornamented in red. Many of these early specimens of various-coloured typography are extremely beautiful, but they and all other similar attempts have been made only at such a cost as to place printing in colours beyond the sphere of popularity. In

1823 appeared "Practical Hints on Decorative Printing," the author of which was Mr. W. Savage, who seems to have given a large share of attention to printing from a series of blocks in colours. The experiments of Mr. Savage were, to a certain degree, successful, but they are by no means equal in result to the specimens we are here enabled to give, and the great desideratum—cheapness—he had not attained. In examining these cuts, and comparing them with ordinary embellishments coloured by hand, we are at once struck by the precision of the colouring—the outline is nowhere overshot by colour, as is everywhere seen in common prints—each tint is laid exactly in its place; and, when it is remembered that these prints are produced by a suite of seven blocks, the exactness of the work is the more remarkable. And, as regards price in the execution of any number above two thousand, they are produced at a rate as low as the others. The process of printing employed in the production of these cuts is simple, inasmuch as there is nothing employed that is not common; but, perhaps, the order of the blocks is not such as would be generally conceived, inasmuch as the drawing is defined by the last block and not the first, as might be thought. The first tint communicated to the paper is the flesh, which is laid on those parts where the hands, faces, &c., fall, and in other parts serves as a dead colouring; this is followed by yellow, which mellows the flesh tint, and is applied otherwise where necessary; next comes red, then blue or green, then brown, afterwards neutral; and lastly black, that is to say, a block, being a finished wood engraving, which gives the outlines, the markings and forces, and the shaded parts. The whole process is performed at the common hand-press. It is only, we believe, three years since Messrs. Gregory, Collins, and Reynolds commenced printing in colours, and this is their first successful essay in this manner. It is well known that suites of two and three blocks have been used, but we have not heard of so many as seven having been before employed. The artist will see room for improvement—which, it cannot be doubted, will follow repeated experiments. The illustration of cheap books has of late years signally improved in its character; and this method of tinting them so superior to hand-colouring cannot be too extensively employed.

ART IN THE PROVINCES.

ROYAL MANCHESTER INSTITUTION.—The annual Exhibition of the Works of Living Artists will open at this Institution in June. Our readers are aware of the interest we have long felt in the success of this Society, and our predictions are on record that the day is not very distant when Manchester will hold a rank in its encouragement of the Fine Arts worthy of its importance as the Metropolis of Manufactures.

THE MANCHESTER SCHOOL OF DESIGN.—The Annual Report of the Committee has been issued; it is on the whole gratifying, and certainly exhibits considerable advance; the number of students on the books has been increased from 141 to 217; and arrangements are in progress for affording accommodation to 350. The Government grant of £250 per annum has been renewed for three years; Mr. John Townsend has been appointed one of the Assistant Masters, and Mr. J. J. Dodd, "an artist of some standing in the locality," whose "services the Council were fortunate in obtaining" (we quote from the Report), has received an appointment as third Master; applications have been made by several employers for youths educated in the School; many have been supplied; and there are now twenty applicants waiting. "The Council have great pleasure in stating that, in all cases where the students have been sent, they have given the highest satisfaction to their employers, who have all spoken in the highest terms of the benefit the students have derived from the instructions they had received; and it is no less gratifying to state, that the wishes of the Council have been met with a spirit of liberality on the part of the employers, some of whom have taken youths from the School without premiums, where they have been previously required; others not only allowing the youths the time to attend the School, but also paying the fees for their attendance." The President, Mark Phillips, Esq., has resigned, and his successor is the Lord Francis Egerton. The Report records with exceeding regret the retirement of Mr. Jackson from the office of Honorary Secretary; and also the resignation of Mr. Wallis, as "the result of circumstances arising out of instructions as to the mode of tuition conveyed from the Government School at Somerset House, which Mr. Wallis, regarding as at variance with his own views, felt that he could not consistently adopt, and in consequence tendered his resignation." The Council add, "how much they are indebted to Mr. Wallis for the zeal, talent, and unwearied industry evinced by him in the discharge of duties of no ordinary kind, the results of which have been manifested in the

great progress made by the pupils under his able superintendence." The resignation of Mr. Wallis was, notwithstanding, accepted; a circumstance to be deeply regretted by all who have at heart the welfare of the School and the interests of the great staple manufacture of England. Meanwhile Mr. Wallis has been delivering, at the Royal Institution, and at other public Institutions, a series of lectures on Ornamental and Decorative Art; these lectures have been fully reported in the provincial newspapers.

THE MANCHESTER EXPOSITION.—The Exposition has by this time closed; it must be regarded as a first experiment only, and, in that view, has been successful. The Report of the School of Design alludes to the paucity of encouragement it received in the immediate locality:—"The Council regret to have to say that, from some cause, their object does not seem to have been sufficiently understood or appreciated by the manufacturers of this district, but they hope that, now the nature and value of such Exhibitions have been more fully developed, any future appeal will be more cordially responded to. That such Exhibitions are useful in promoting an improved taste among the people, the Council have only to refer to the statistics of the numbers who have visited the present Exposition; and that they must be beneficial, in a commercial point of view, to the parties who forward their productions, is evident by the number of strangers and foreigners who have attended it; many (particularly foreigners) resorting to it several times, and making repeated inquiries as to the names and addresses of the contributors. From all parts of our own country we have the signatures of visitors, and from the following places abroad:—France, Germany, Russia, Spain, Italy, Holland, Denmark, Norway, Netherlands, Turkey, United States, Brazil, Canada, Greece, Madeira, Australia, Newfoundland, and various parts of Africa. We add, with exceeding pleasure, this gratifying statement:—"One circumstance the Council would lay great stress upon, inasmuch as it may be the means of inducing other public bodies to follow their example—that, notwithstanding the numbers that have passed through the room, sometimes as many as 400 in the hour—they have not lost the most trifling article, or had anything damaged either by accident or handling."

NOTTINGHAM.—Mr. Hammerley, the Master of the Government School of Design, has recently delivered a very able and, indeed, eloquent address to the students—the subject being "Drawing from Nature." It is full of sound practical knowledge; we regret we cannot find space for some portions of it in our pages.

BRISTOL.—Bristol again! An evil star seems to shed its baleful influence upon this city—more famous as the birthplace of Chatterton than for giving life to a score of sugar-refining millionaires. The public are aware that, some years ago, a sort of atonement was made for neglect of the "marvellous boy" by erecting a monument to his memory in the graveyard of Redcliffe Church. We learn from a letter signed "Nemo," published in the "Bristol Mercury," that this monument has been removed—by order of a person who will thus obtain a most unenviable notoriety—the Rev. Martin Whish!—a name, odd as it is, that will be henceforward as renowned as that of the unhappy youth who "perished in his pride," and bequeathed another proof how—

"thin partitions do the bounds divide"

between genius and insanity. We do not trust ourselves to speak of this gross act in terms that might be more than justified: the mean soul that could have devised it is as incapable of understanding the nature of "the boy" as a creeping worm of comprehending the Milky Way. We agree with the writer whose letter we have referred to, in considering that the subscribers who erected this monument—Bristolians or not—"have been grossly insulted by this vicar's bigotry, and have a right to complain of the outrage." We copy the conclusion of the excellent communication of "Nemo":—"No intimation is given what the enlightened vicar intends to do with the sculptured memorial now 'removed.' (Query: Can he sell it?) But, if any of my co-subscribers feel interest enough in the matter to obtain its re-erection in the Arno's Vale Cemetery, I will place at their disposal the sum of £10, which was destined to aid in the adornment of Redcliffe Church, but which has been withheld since the rumour some time since reached me that the vicar's conscience was growing so impatient of the blue boy's monument!" We trust the example of this gentleman will be extensively followed; we shall ourselves gladly contribute—and obtain other contributors—to forward so desirable a plan.

ROYAL ALBERT ROOMS.—We learn from the local newspapers and from several private sources, that the recent exhibition of works of Art in these rooms has been on the whole successful—reflecting high credit on the enterprising proprietor, Mr. Mitchell. The Art-Union in connexion with it numbers, however, little more than 200 members; and the private sales have been few; so that the distribution of pictures will not be large. It takes place too late in the month for report in our columns.

SHEFFIELD.—The Exposition of works of Art, Manufactured Art, &c., is now open in Sheffield. We shall hope to visit the town in the course of the next month, in order to furnish our readers with some details on the subject.

LIVERPOOL TOWN-HALL.—The grand staircase is to be decorated by Mr. Ingram, of Birmingham, at a cost of nearly £1000. Who Mr. Ingram is we cannot say; but we earnestly hope the staircase is to be placed in competent hands; it will not do, now-a-days, to confide so important a task to any one who is not an artist—and there are many artists (in the high sense of the term) by whom it would have been willingly undertaken.





ALLEGED SYCOPHANCY OF SIR DAVID WILKIE.

We learn, with much pleasure, that Mr. Haydon is lecturing on "Painting and Design" in Edinburgh; he is a good and useful labourer in a broad and fertile, yet but partially cultivated, field; and we cannot doubt his ability to render the subject interesting and attractive, and so to extend the benignant influence of Art. But we find, with exceeding regret, that he retains his old habit of wandering out of the right path, for purposes by no means creditable to himself, or serviceable to the cause he advocates. We read in an Edinburgh newspaper* that he has recently delivered a lecture, the subject of which was "Wilkie, his genius and life"—"a subject" (we continue to copy from the newspaper) "which he handled with consummate ability, and, excepting one or two passages, with great feeling and good taste." The part of the article referred to, which calls for some severity of remark, is the following:—

"The homage he rendered to Wilkie's character and ability as a painter was a tribute which could only be rendered perfectly by one who knew and almost worshipped painting as an Art; the just appreciation of Wilkie's character as a man was, we regret to say, full of the severity of truth. Wilkie was great as an artist; but, with all our respect for his memory, we must at the same time admit his sycophancy."

The sentiment of the lecturer, be it observed, is adopted by the editor; both assert the "sycophancy" of the great painter; the lecturer's appreciation of Wilkie's character was full of the "severity of truth," and we are to infer that the editor holds the same opinions as those put forth by the lecturer, although he does so with "regret."

Now, against this mode of lecturing away a character we enter our solemn protest. "Sycophancy" is a vice—a mean and cowardly vice; a lie perpetually acted; it is utterly impossible for it to exist in association with a large mind and lofty intellectual faculties. Among the many heirs of fame who have "achieved greatness," there are very few whose lives have been so blameless, so irreproachable, as was that of Wilkie; a more gentle-spirited or less ostentatious "man of mark" never occupied conspicuous place, never kept it with more straightforward uprightness—more honest and moral worth. It is ill done in any one to stand over the grave of genius and there recal the minor transgressions of life; the offence is unpardonable unless the motive be to gather thence a lesson and a warning; but of how far deeper a dye is the crime of inventing a vice for the high soul that has departed, with a view to reduce its standard of worth, and to make that appear little which seemed to be so very great.

It is especially ill done in a Scottish newspaper to echo and to qualify so unworthy an assertion: we believe no charge more unfounded was ever urged against any man than this of "sycophancy" against Wilkie. He was of a mild and timid nature—of retiring habits—there was a degree of *gaucherie* about his matured manhood as well as his youth. His mind had an under-current of observant, and peculiarly Scottish, humour, which seldom had vent in words except among near friends, although it not unfrequently twinkled in his keen blue eyes, and sometimes so moved the muscles of his mouth as to render it not difficult to guess his thoughts. We have often met him in society, and seen him at "private views" of his pictures at his own house, where much of the wealth and rank of London came to wonder and to praise; and where, of a surety, he was as free from the sycophancy imputed to him as man could be. Yet it would be hard to imagine an occasion more suited to, or more likely to call out, this evil propensity, if it existed. Here the artist, full of justifiable pride and natural triumph,

is surrounded by his "patrons"—men so called, to whom he is certainly bound by kindly and grateful "memories." Wilkie's delicacy of health caused him, of late, a little to lean forward, and his demeanour, modest and unassuming, was collected and impressive—a manner that in boyhood must have been *gauche* from timidity. It had nothing of the bold broad-headed bearing with which some artists front the world, and call it "independence;" yet so little of the sycophant was there in him on such occasions as those we refer to, that we could never have guessed the quality of the visitors by the apportioned attention of the painter—his mode of receiving and conducting them round his rooms. We appeal for confutation of a slander upon his memory to the abundant proofs in his published "life" and "letters"—a life in which industry was ever the handmaid of genius, and letters which exhibit kindly sympathies, an enlightened mind, and a true heart; they abound with evidence of his unchanged love for his boyhood's home, his firm attachment to his family, his deep and earnest reverence for all that was high and holy. Perhaps that very reverence for high and holy things furnished the ground of this calumny; the absence of reverence—a grievous deficiency of the organ of veneration—is prominent in the character of Wilkie's accuser; he may have actually believed the charge sustainable, because of his own utter inability to comprehend the difference between veneration and sycophancy—to separate the virtue from the vice!

Since we perused this slander—which we deeply lament to record as proceeding from a fellow-labourer and a "friend;" but, more, that it is circulated and echoed in Scotland—we have carefully gone through Wilkie's life. In no sentence of all he wrote, in no single anecdote related of him, in no transaction of business or pleasure, do we find the remotest token of sycophancy. On the contrary, his letters to high persons in the State and in Art evidence manly feeling, freedom from undue restraint, and full consciousness of his own worth and merit; his writings, seldom eloquent, are always straightforward and to the point; scorn in their terseness, in their home affection, and in their tenderness; and by the term *Septik*, thus applied, we mean that a great deal is expressed in a few words.

This charge of "sycophancy" is common enough against Scotchmen. A more groundless charge has never been promulgated; persons who know nothing of Scotland or the Scottish people are prone to draw imaginary portraits from the stage-picture of Sir Archy Macsycophant, and expect to find "a' boozing, boozing," north of the Tweed. The fault of the natural character is the very opposite: instead of being over civil they are somewhat under courteous; their manners approach rudeness far more nearly than servility; and they are infinitely more apt to annoy by contradiction than to soothe by acquiescence: in fact, the great national characteristic of the Scotch is sturdy independence. No people of the world are so thoroughly "reared" in habits antagonistic to those of flattery. History from the earliest times is abundant in proofs that independence is their "glorious privilege;" this lesson they have taught from generation to generation; for this they have fought a thousand battles, in masses or in clans; and they were not fought in vain. Those, therefore, who may not love the Scotch, cannot but respect them: the sycophant is respected never.

The memory of Wilkie is yet green among us: his best and most interesting letters are to his fellow-labourers in Art: there is not a shadow of proof that he ever copped to a peer in preference to shaking hands with a painter, and perhaps there never existed a great man, the architect of his own fortunes, who from the beginning of life to the close of it was more independent and less sycophantic.

ART IN CONTINENTAL STATES.

GERMANY.—MUNICH.—The greatest question concerning the Fine Arts, chiefly of the pencil and chisel, in our days, is how to produce the most extensive influence on the population at large. Munich has, indeed, become the modern Athens, as far as Art is concerned, by the exertions and protection of King Louis. But how little, how insignificant is the influence of Art on the population! The illustrious few producing masterpieces are sequestered and lonely among the mass. The greatest portion of the population is addicted to gross sensuality, even of the coarsest nature: immense beer-drinking, tobacco-smoking, gossip, nonsense. In the higher classes, tasteless, inane, fastidious, pleasure-hunting; their "*geselliges vergnügen*" is mostly nothing but a sort of civilized brutality; their devotion mostly bigotry; and the state of the enlightened minds is embittered by a deep regret of the negative character of their fellow-men! For this reason we must highly applaud the endeavours of the Munich artists to introduce now and then the spirit of the Fine Arts even into those merriments and delights which, when disunited from taste, sink into the before-mentioned brutality; I mean the carnival. Much noise, absolute want of taste, were in preparation for this occasion, much of the lowest kind was in expectation; but the magnificent rooms of the Odeon exhibited the opposite—a very tastefully arranged play of masquerade by the artists, entitled, "The Reawakening of Prince Carnival, and the Defeat of his Enemies." The decorations of the rooms were truly artistical, and the very models of arrangements of similar description, not inferior to the masquerade which was given by the King a few years ago, perpetuated by the illustrative pencil of Neureuther. The masks were striking characteristics and satirical representations of the age and clime which they alluded to. Music was in worthy harmony with the whole. If the artists on other opportunities will exert themselves this way, public pleasure and sociableness will infinitely gain by the beneficial influence of the Fine Arts. A work of great artistical merit deserves to be recommended to the friends of Art—"The Antique and Historical Beauties of the Kingdom of Bavaria," by Poppel and his pupils, of which 36 numbers have appeared; the steel engravings are of superior character; published by G. Franz, Munich. The "*Kunstblatt*" contains a review on "Luther and his Illustrious Adherents assembled at the Diet of Spire," after a painting by G. Cattermole, Esq., engraved by W. Walker; it is from the pen of Dr. Foerster. He calls the painting a "masterpiece, the produce of the spirit of the present age," to illustrate Protestantism in its true character of Protestation, adding that this masterpiece was multiplied by W. Walker in an excellent engraving, produced by all the eminent means of his art. Relative to the composition the reviewer says that this piece forms a contrast to the German artistical arrangements, the painter having had no intention of placing the groups in a German way, but imitated the manner of the old Florentine artists (Masaccio, Filippino, Ghirlandajo, &c.), who, in their works, often represent a great many interesting images horizontally.

AUGSBURG.—An extremely beautiful large table ornament, in silver, has been executed and presented, by the representatives of the provinces of Swabia and Neuburg, to his Royal Highness the Crown Prince of Bavaria. This eminent piece of modern Art is after the designs of Eugene Neureuther, in Gothic style, of exquisite taste and originality, as may be expected from the spirited and ingenious artist. It was moulded by Herr Fortner, and executed in silver by Herr Schmieding, of our city. At the base a mine is discovered, in whose vaults gnomes are manufacturing the arms of a knight, together with many other fanciful representations of pigmies, vreades, &c. This vault is mounted with a reedy grotto and a mechanism spouting perfumed waters into a basin where four swans are swimming, forming at the same time a plate, whose edge is ornamented with the armorial bearings of the city of Swabia. From this grotto, in three foldings, a pedigree representation in groups rises to the top of the ornament, upon which rests a swan with a golden crown. The pedigree is encircled by a second plate, upon which the Knight of the Swan and the Lay of the Golden Rose are represented in the nicest emblematical figures, together with several other additional

* The "Edinburgh Weekly Chronicle," Feb. 28.

figures. The weight of the ornament is about half a cwt. The socle bears the following inscription: "In commemoration of the nuptials of the Crown Prince, Oct. 12, 1845."

NUREMBERG.—Among the recent publications of the firm of John Adam Stein (Geiger), print-seller and publisher, the following are the most remarkable:—A beautiful engraving on copper, representing the famous 'Principal Altar of the Church of Blaubeuren, in the kingdom of Wurtemberg,' drawn by Messrs. Charles and Manfred Heidehoff; engraved by Messrs. Frederic Wagner and Philip Walther; 26 inches high by 16 inches broad. This is unquestionably one of the finest architectural decorative productions of Germany, the design being bold, accurate, and spirited, as may be expected from an artist of so high distinction as Heidehoff, whose biography is contained in the number of October last of the ART-UNION. The engraving is no less eminent: the principal engraver, Frederic Wagner, the author of the beautiful engraving, 'Sacotala' (see April number of the ART-UNION, p. 55), is fully competent to reproduce a first-rate design; Walther is not inferior in skill. One copy on parchment, magnificently painted by Heidehoff himself, was presented to the Crown Prince of Wurtemberg, forming a dedication copy. Scarcely anything of a more superior character of this description can be seen. The Luther Room, representing one of the splendid rooms of the Fuerstenbau (Prince's Building) of the Coburg Castle, restored after the plan of Charles Heidehoff, drawn, engraved, and published by George Rothbarth (five engravings on copper), forming a supplementary work of Heidehoff's 'Ornaments of the Middle Ages,' is by the same publisher. This decoration is a very fine piece of Art, and an excellent keepsake for a Protestant Christian. Relative to the just-named ornaments of the "Middle Ages," we must say that each succeeding number surpasses the former. The whole will decidedly be closed after a series of 24 numbers. What we have seen of the numbers which are in progress contain the very jewels of Gothic decoration in Germany.

BERLIN.—Messrs. Kahr and Rocca have published a beautiful grand copper engraving, representing the last moments of our late King, the heads of the persons who were present at the melancholy scene being portraits of striking likeness. The original, an oil painting, is by Schoppa. It had been sent to Paris, Louis Philippe offering 10,000 francs, to be engraved by Sixdeniers.

COLOGNE.—A painter of our city, of the name of Mueller, has invented a method of keeping the oil colours fresh on the palette as long as he pleases, and, at the same, drying within twenty-four hours a thick or soft painting on wood or canvas, that may be coated with wood-varnish within the course of eight days without applying the usual means, *e.g.*, acetate of lead. He likewise contrived to find out a mode of repairing the painters' colours in such a way as to enable the artist to paint even in the fresh spaces without sully the tones.

DRESDEN.—The erection of a new National Gallery has been unanimously voted by the Chamber of Deputies; there is not the least doubt of the consent of the Peers. All Germany looks with great interest for the rising of this national temple. The old building was famous for its contents and impropriety of its localities, being exposed to the bad influence of the climate and air of the environs. Several of the most precious paintings were to be mounted with glass, *e.g.*, the celebrated 'Sixtine Madonna' by Raffaele (already almost irreparably divested of its gloss), and several others; amongst others, the two celebrated landscapes of Claude. This national temple is for the Fine Arts what the Cologne Cathedral is to devotion.

TREVER.—Died, A. Wittenbach, a distinguished animal painter.

FLORENCE.—The Last Supper, a fresco, by Raffaele, lately discovered at Florence in the former refectory of the ancient house of the Sisters of St. Onofrio (see ART-UNION, January, 1846, p. 15), will be engraved on copper in large dimensions, by S. Jesi, a Florentine engraver, one of the most eminent pupils of Longhi. This artist, having already distinguished himself by first-rate works in this line of the Fine Arts, will certainly produce a masterpiece from the original of the great master of painting, whose manner he has studied in every respect.

OBITUARY.

H. GALLY KNIGHT, ESQ.

THE name of Gally Knight is well entitled to a place beside those of Thomas Hope and William Beckford, as that of one who employed the influence which wealth conferred upon him in behalf of Art and its advancement; and in what he did for the public he may fairly be allowed to take precedence of Beckford. Architectural archaeology is under no small obligations to Mr. Knight for his investigations in that branch of study, and for the very interesting graphic ensembles with which he illustrated it. The antiquarian taste which he displayed in after-life was, perhaps, all the more remarkable, because he seems to have been at first ambitious of signaling himself very differently, namely, in poetic and romantic literature, which, however, constitutes only an additional trait of resemblance between him and the authors of "Anastasis" and "Vathek;" nay, we are inclined to hold that, without something of the poetic in his ideas and temperament, no one can fully enter into the study of architecture and the worth of it as a Fine Art. On quitting the University (Cambridge), Mr. Knight visited Greece, and, soon after his return to England, published in 1814 his "Eastern Tales," a species of composition to which Byron's pieces of the kind had just given vogue. They did not, however, attract much notice at the time, and would now be altogether forgotten but for the distinction which their author afterwards acquired in a widely different field of literature, namely, that of antiquarian and architectural research. In 1831 he visited Normandy, and gave the public the fruits of investigations there in his "Architectural Tour in Normandy," to which he appended two essays—one on Norman architecture in Normandy itself, another on the same style in our own country. He next directed his attention to the works of the Normans in the south of Europe, set out for Sicily in 1836, and in 1838 published his "Normans in Sicily," in an illustrated folio volume, the text of which has been translated into French by M. de Caumont. Almost immediately afterwards he began to prepare the costly publication which will remain a monument of his liberality as well as his zeal in promoting architectural studies, viz., "The Ecclesiastical Architecture of Italy from the time of Constantine to the Fifteenth Century." This splendid *fract-work*—in two folio volumes, illustrated with eighty lithographic views, many of them of unedited subjects, from drawings made expressly for the purpose by Mr. Owen Jones, and other artists—appeared in 1843-4, and is a noble example in behalf of Art on the part of a private individual—one deserving to be imitated by those who, possessing equal means, can very well afford to follow it with equal liberality and spirit. Mr. Gally Knight died at his town residence in Lower Grosvenor-street, on the 9th of February, in his 59th year. He was a member of the Royal and Antiquarian Societies, and sat in Parliament for North Nottinghamshire—since 1834. He was also a member of the Commission of Fine Arts.

HENRY INMAN, ESQ.

It is with exceeding sorrow we record the death of this excellent artist and estimable gentleman—who, in his native country, the United States, occupied the foremost station in Art, and whose reputation was high in England and throughout Europe. He died in New York, in February last, at the comparatively early age of 45. Mr. Inman was born at Utica, state of New York, in October, 1802. His father was one of the earliest settlers of that city. His taste for Art began to develop itself in boyhood, and notwithstanding he received a commission to enter West Point (University), he evinced so unequivocal a bent for the profession in which he became so eminent that his father placed him in New York under the tuition of Jarvis. The young artist soon rose to that position due to his talents and assiduity. Some of his first paintings were made in Albany, and are in possession of her citizens. About a year ago Mr. Inman visited Europe, where he spent ten months. During that period he painted portraits of Dr. Chalmers, Wordsworth, Macaulay, and Lord Cottenham, and a sketch of Rydal Falls, near Wordsworth's residence. Almost his last production—and of which

he often spoke as his best—was an 'October Afternoon,' painted during the month of October past. When he had finished it, he remarked that he had painted his last picture. The death of this distinguished artist is a loss to his country as well as to his immediate domestic circle. He left five children. The eldest, John Inman, jun., is a youth of 17, of rare endowment, and promises to be no degenerate inheritor of his father's genius. We trust he may not prove unworthy to sit at his father's easel. The artists of New York, and a large concourse of his fellow-citizens, attended his remains to the grave; and his works have since been collected for public exhibition in the city upon which he conferred honour.

PICTURE SALES OF THE MONTH.

THERE has been no sale of any pretension among the auctioneers, with the single exception of that of Christie as the collection of his Excellency Sir R. Gordon, G.C.B. We quote the catalogue, which says "it was formed during a residence in Italy, and that many of them had appeared in the Exhibitions of the British Institution." Both these remarks, if intended for recommendations, are of very minute import: there is no collection in England at all formed in Italy by its possessor which has any decent claims even to tolerable excellence: such are mostly composed of picture-dealers' vamped-up copies, or bad originals of indifferent obscure artists. In the catalogue of Sir R. Gordon's pictures there was a profusion of great names as usual,—four of Domenichino, seven of Canacci, five of Guercino, four of Guido, &c.!! When will this sad delusion end? The sale-room had no company but dealers and brokers; the pictures were knocked down at prices quite indicative of their inferiority, notwithstanding they had been to the British Institution for "a life" in character. It is a reason the more why the British Institution should either be reformed or cease to exist, since it aids by the annual exhibition of "old masters" to propagate a belief that it is composed of fine pictures for the study of our native artists; whereas, in truth, it operates only to give a kind of stamp to indifferent pictures, and may mislead some future purchaser to give large sums for them which might be much better spent. As usual, there has been a vast variety of anonymous sales. In future we shall forbear noticing the number of pictures sold monthly: our readers are now aware they amount to thousands. It is not unusual to see the same picture put up in some place or another every month. New schemes are being tried, and the newspapers contain advertisements of great variety, to catch the innocent and unwary: for amusement we subjoin some, *e.g.*—

"FINE ARTS.—NOTICE TO ALL THE WORLD.—It is beyond all human conception that 30 pictures of the greatest masters—Poussin, Guido, S. Rosa, Domenichino, Rubens, Vandyck, Murillo, Spagnoletto, Rembrandt, &c.—transported from a distance of 400 leagues—should not have yet been seen by the enlightened cognoscenti of the immense and magnificent city of London. Visits for the inspection of the pictures will be received at —."

"A fine Italian picture, representing the head of St. Paul, may be obtained for not less than 350 guineas. Apply for cards to view at —."

"For sale, a pair of very fine shipping pieces, by W. Vanderveide, in carved frames. The above are private property, and will be disposed of at a very speculative price. To be seen at —."

"A GOOD SPECULATION.—A country gentleman, being the holder of several duplicates of valuable paintings, 20 in number, and other valuable property, all pledged in London, would sell the whole for the small sum of £5. As the property is pledged for much less than its value, it may prove truly advantageous. Address to Mr. —, Bellingden, Essex."

Some days after, this was followed by—

"TO MERCHANTS AND CAPTAINS.—A country gentleman, holding the duplicates of 18 valuable pictures, a box chronometer, and some other property, will dispose of the whole of them for the trifling sum of £5, rather than incur carriage and travelling expenses, being all pledged in London. Address to —, Sudbury, Suffolk."

Another advertisement wishes to sell immediately, for one thousand guineas, in one lot, ten valuable pictures; people are requested to be quick about it, as the proprietor is going abroad; and above all it says, "no dealer need apply."

DECORATIONS OF HER MAJESTY'S THEATRE.

THE internal embellishments of our National Theatres have hitherto been of such a nature as to afford little room for remark in a journal like this, which seeks to guide the public taste, and to direct its attention to works of Art truly worthy of consideration. Tinsel, gewgaw, and tawdriness, heretofore have been characteristics of these places of resort, where the gilder, decorator, and ornamental painter vied with each other in violating every principle of Art, and almost caricaturing its practice. The appearance of her Majesty's Theatre, however, as we saw it at the opening of the season, leads us to hope that a better order of things is arising, and that a new era is about to dawn in the decorations of our places of public amusement.

Mr. Johnson, architect, of John-street, Adelphi, was the gentleman selected by the manager of the Opera House to furnish designs and to direct the execution of the whole work; an office which his previous labours at the Earl of Pembroke's princely mansion eminently qualified him to undertake. The result shows that the important trust was worthily bestowed, for nothing can exceed the gorgeous yet chaste appearance of the house, as the eye embraces the whole *coup d'œil* of the place: no glitter, no glaring obtrusiveness of colour, but all rich and harmonious—all artistic. Nor, when viewed in detail, are the decorations undeserving of the highest encomiums. Wisely eschewing the hackneyed and worn-out styles of embellishment, Mr. Johnson, who resided some time in Italy, as travelling student of the Royal Academy, has enlisted Raffaele and his scholars on his side, with the celebrated dancing figures from Pompeii, which last have been beautifully executed on medallions of a chocolate-coloured ground in front of the Queen's or the grand tier of boxes. On each side of these medallions are panels of figures selected from the antique—from Herculaneum, Raffaele, G. Romano, Caracci, &c. The second tier is lighter in its designs and colour, while the medallions and figures are smaller; a broad moulding of ornamented burnished gold divides the two tiers, and serves as a kind of frame to each. On the third tier the figures of the Muses appear on a dark ground alternately with floating figures on gold ground, creating a peculiar and brilliant effect. Each tier as it rises becomes lighter in design, arabesques filling up the framework, yet without meagreness or appearance of parsimony. The ceiling and the proscenium we consider deserving of especial commendation. On each side of the royal arms are delicately-painted floral designs on a dark ground; higher still we observe 'The Aurora' of Guido; framed in a rich border are well-executed copies of 'The Elements' of Albano; terminating towards the gallery-arch in a broad, sloping band of beautiful arabesques, from the works of Raffaele. Nothing can possibly exceed the elegance of these designs, which, to borrow the words of a contemporary critique, "appear to move and perform circular evolutions, the branches and flowers being carried away in the train of the sportive animals depicted with such living truth." The gallery ceiling is painted in a light tone of blue, which, thrown into partial shadow beyond the arabesques of the vaulted roof, conveys to the imagination an idea of almost infinite distance. On the left hand of the stage stands 'Thalia,' while on the opposite side sits, 'smiling Melpomene.' Much judgment has been used in the selection of the material for the draperies—a rich amber-coloured satin hanging in graceful festoons gives to each box, when filled with its living occupants, the appearance of a picture elegantly framed. We think the pictorial illusion would have been complete if the

chintz lining of the boxes were of a darker colour so as to form an effective background. Thus much of the house itself. As regards those who have so successfully carried out the intentions of the architect, we must allow them their due meed of praise. The medallions and accessories on the first and second tier were intrusted to Mr. J. Powell and his able assistants, Messrs. H. L. Roho, Dessurne, Fox, Earle, and Shaw, students of the Royal Academy. It affords us much gratification to know that British artists have, in so far as it was possible, been employed on this truly national work; we have never doubted that enough both of ability and industry are to be met with in England to execute any undertaking, however costly and large, when sufficient time is allowed. But, in consequence of the comparatively brief space allotted for the completion of the work, the architect felt himself compelled to call in Herr Sang and his assistants to perform the arabesque designs in encaustic. To this we have no objection. The remarks we have felt it our duty to make on Mr. Sang's productions in the Royal Exchange and elsewhere, have been called forth solely from the fact of his being employed as the *artist*, which he is not, instead of the *operative* or *workman*, which he alone is. In the executive he succeeds, for there he is at home; in designing he fails, because he is not an *artist*. There is a wide distinction: each has his merit, and each should be satisfied with that which is due to him. Once more we repeat, her Majesty's Theatre has high claims to public approbation, as exhibiting the progress of Decorative Art in this country, and we congratulate Mr. Johnson upon bringing his labours to so successful an issue. Much praise is also due to the liberal lessee for the judgment and taste exercised by him in selecting for the undertaking the persons best suited to the task. Mr. Lumley has by this act done more than perhaps he is himself aware of, to foster and encourage British Art as applied to interior decoration.

TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—It will be seen by an advertisement we have copied from a contemporary, that the days for receiving works of Art are the 6th and 7th of April; the Exhibition will, no doubt, open as usual to the unprivileged on the first Monday of April. We have reason to believe that the Exhibition will be of high excellence; nearly all our leading painters have been busily preparing for it, and the younger artists are making strenuous efforts to keep pace with public expectation.

THE EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS opened on Monday, the 30th of March; we are unable to do more than give this announcement; we trust it will be found satisfactory, and that the members have made the advance we are justified in expecting.

THE SOCIETY OF BRITISH ARTISTS.—This Society, established in the year 1823, under the auspices of the Duke of Sussex and other distinguished patrons of Art, are about to memorialize the Queen to grant them a charter of incorporation. They consider that, after a trial of twenty-three years, they have made good their claim to this advantage; and state "that the number of works of Art annually exhibited at the gallery of the Society of British Artists has averaged about 840; and the amount of sales about £2000 annually; for the last five years more than £4000 annually; and that there have been sold from the Exhibitions 2244 works of Art, whereof 909 were by members of the Society, and 1335 by exhibitors not members, in which latter number, whose works were so sold out of the Society's Exhibitions, are to be found the names of several artists who are now among the most eminent of your Majesty's Royal Academy." In the words of their address the petitioners state "that the objects of the Society would be very essentially promoted and facilitated by the gracious concession to them of your Majesty's royal charter of in-

corporation, which would better enable them to transact the affairs of the Society; and when humbly approaching your Majesty to pray for so gracious a grant, the memorialists, with the greatest confidence in your Majesty's justice, wisdom, and benevolence, venture to point to the eminent services the Society has already rendered to the Arts and Artists of your Majesty's kingdom, and to the great difficulties they have so perseveringly struggled against; but especially to the important benefit that must result to many of your Majesty's subjects from the contemplated School, which is with great and earnest importunity humbly pressed on your Majesty's gracious notice." We sincerely hope her Majesty will be advised to listen to this prayer; the accordance of such a boon would be to elevate the character, and so increase the utility, of the Society—while no possible or conceivable harm could arise from it. Interfere with the Royal Academy for any prejudicial purpose it could not; but, even if it did, that would be no reason why the privilege should be withheld: the spirit of the age is opposed to all monopolies: the present enlightened Premier is rapidly sweeping them all away. Monopoly never yet permanently benefited an Institution; while to the public it is always an evil. The leading motive of the members in desiring the charter is to aid in establishing a School of Art "for providing instruction of the first order and on the most liberal scale." This the Society may do, and ought to do—whether they receive the charter or do not; the project would in the one case be greatly facilitated no doubt, but it may be done in any case. There are hundreds of artists and students who require certain facilities which might be admirably provided for them at the rooms—spacious, well lit, and well ventilated as they are—in Suffolk-street. The Schools in St. Martin's-lane and in Clipstone-street are capital in their way; but they are necessarily limited, which a School in Suffolk-street need not be. The Society of British Artists have "the appliances"—we trust they will soon have "the means to boot."

THE INSTITUTE OF THE FINE ARTS.—A resolution of the Committee raises the annual subscription of members from one guinea to two; and, perhaps, upon the ultimate result of this experiment depends the existence of the Institute. If the attempt to raise a sufficient fund should fail, we shall deplore to record its failure upon such grounds as disreputable in the highest degree to British artists. Two guineas a year is but a small sum to contribute—and, if this is withheld or given grudgingly, there can be no hope of professional advancement. How infinitely less it is than is contributed by members of every other profession! Even if it produce little, it ought to be contributed; even if the Society achieves no very important purpose, it ought not to be held back; for failure will discourage attempts hereafter, and as yet the Society has by no means been fairly tried. It is in its infancy; and it has had to labour under depressing discouragements; for the heads of the profession have kept aloof from it, as men usually do in most professions where efforts are making by junior men, until compelled to join in self-defence. We have not attended many of the Society's meetings; they are held at a period of the month, just at the close of it, when attendance is with us especially difficult; but we have found proofs enough that they have not been unprofitable, and, of a surety, the annual *soirée* has been the greatest treat supplied in England by means of Art. There are few artists unable to contribute the required two guineas; and by none who are able should it be withheld. Without sufficient means it is impossible to achieve much; the Society numbers 400 members; but what can be done with an income of £400? With double that sum the power would be more than doubled; we shall blush for the British artist who withdraws because he is asked for two guineas instead of one—the two guineas being all that can be required of him during a whole year.

THE ROYAL COMMISSION.—The Queen has been pleased to appoint the Right Hon. Charles John Viscount Canning an additional Commissioner for the purpose of inquiring whether advantage might not be taken of the rebuilding of the Houses of Parliament for promoting and encouraging the Fine Arts.

THE NEW HOUSES OF PARLIAMENT.—It appears that differences have arisen between Mr. Barry the architect and Dr. Reid, to whom has

been intrusted the charge of ventilating the New Houses; and it is also now pretty certain that another year, perhaps two years, must elapse before the Peers enter into possession; the Commons have "no chance" for a much longer period.

ARTISTS' BENEVOLENT FUND.—We remind our readers that the anniversary dinner of this truly valuable "charity" will take place on Saturday, the 4th of April—W. R. Collett, Esq., M.P., presiding. We trust we shall find very many artists among the guests; we say, without hesitation, it is their bounden duty to attend, to show that they take interest in the efforts to aid their less fortunate professional brethren. In this world we can never know what is before us:—

"Heaven from all creatures hides the book of fate,
All but the page prescribed their present state;"

and the prosperous of to-day may be the unfortunate of to-morrow. With how much better effect might application be made in a time of trouble for aid to an Institution we had assisted during our season of prosperity? Let this feeling, but not this alone, have sway; artists ought to prove their zeal upon such occasions; they are bound to exhibit to lovers of Art proof that they consider the appeal made to them chiefly.

THE LOUVRE.—The Exhibition of Modern Art is now open at the Louvre. We regret to find the names of very few British artists in the catalogue; this is an evil greatly to be deplored; but we fear our English painters are not patriots. "The rejections have been upwards of 2000! The Exhibition, as finally constituted, consists of 1833 pictures, including portraits—273 miniatures, paintings in water-colours, on china, &c.—173 pieces of sculpture—and 130 copperplate engravings and lithographs." It is our intention to visit Paris during the month of April in order to furnish our readers with a report of the Exhibition, which we shall probably be able to illustrate by woodcuts borrowed from "L'Illustration Universelle."

THE COMPOUND ATLAS OF MESSRS. HALL AND GOSWELL.—We have already remarked upon the interest and importance of this truly great work—an atlas which combines the value of three atlases, giving in one those of the "ancient, middle, and modern ages." We direct attention to Mr. Hall's advertisement, which announces the very remarkable and numerous improvements to which the plan has been already subjected, and accompanying his announcement by the statement that the project has received the sanction and approval of the principals of the Universities of Oxford and Cambridge, other learned bodies, and many men distinguished in Literature, Science, and Art. The suggestions Mr. Hall has personally obtained from these sources have enabled him to add a vast number of names to the single map already advanced; and with these additions (which he has submitted to us) there is not the slightest confusion on the surface; the whole map is read with as much facility as a printed folio. We repeat our conviction that modern times have supplied no worthier boon to the scholar, the student, and the general reader; the idea, in itself so valuable, has been so skillfully worked out in all its parts that a rare and beautiful work of Art is the result.

BARRY'S PICTURE OF PANDORA.—On the 31st of January last, in a sale of ordinary rubbish at Messrs. Christie and Manson's, was sold the celebrated picture of 'Pandora, or the Heathen Eve,' by James Barry, R.A. It was announced that it would be peremptorily sold, to clear the warehouse and pay the expenses of its long remaining there—we believe some years. It is of considerable dimensions, perhaps 18 feet long, by 10 feet high. The composition is well known from an etching by the painter of the subject, and was one of a series he contemplated to illustrate the progress of Theology. It was begun after the completion of the Adelphi pictures, but often set aside, and again resumed under the chilling hand of poverty and disappointment, as well as the misgivings of spirit to which the sons of genius are peculiarly heirs. Barry valued this picture above all his works, and it remained in his possession until his miserable end. The auctioneer stated that the painter had refused for it, 300 guineas in his lifetime, always valuing this great production at 500 guineas. Of the privations he underwent in the progress of its execution the following is related by the late Poet Laureate, Dr. Southey:—"I knew Barry, and have been admitted into

his den in his worst (that is to say, his maddest) days, when he was employed upon the 'Pandora.' He wore at that time an old coat of green baize, but from which age had taken all the green that incrustations of paint and dirt had not covered. His wig was one which you might suppose he had borrowed from a scarecrow; all round it there projected a fringe of his own grey hair. He lived alone in a house which was never cleaned; and he slept on a bedstead with no other furniture than a blanket nailed on the one side. I wanted him to visit me: no, he said, he could not go out by day, because he could not spare time from his great picture." Barry used to complain that he was born a century too soon. Now, the public mind is awakened to historical painting. The public press is labouring to investigate the causes which have retarded its culture among us; and royal commissions are stimulating drowsy geniuses into intellectual efforts, by prizes and competitions. One would have supposed, therefore, that the appearance of so important a work as Barry's 'Pandora' would have excited a small share of notice during the present historical fever, and that public bodies, or private patriotic individuals, would have competed for its possession. We hardly know how to write the degrading and humiliating fact, that the picture of 'Pandora,' by James Barry, R.A., was sold by public auction for eleven guineas and a half. It was bought by a dealer, and there is a possibility that this great work may be cut to pieces for the sake of making small pictures of the heads and busts. We have no words sufficiently strong to express our feelings, that a picture, which would have been a national ornament in any public edifice, should have been suffered to pass by, with such utter neglect. We fear it is an evil augury to historical painters.

BRITISH MUSEUM.—The Façade, or *show-front*, as it may very properly be called,—the other sides of the building, though it is an insulated one, making no pretensions to architecture,—is proceeding, but so very slowly that it might be imagined tardiness was adopted out of policy, inasmuch as what was urged against the design when the front was first begun is likely to be forgotten, and the storm of criticism quite blown over by the time it shall be completed. In the meanwhile, however, an "idea" has been published, suggesting an alteration that would certainly be attended with great and decided improvement, and sufficiently feasible even now, since it scarcely at all interferes with the building itself in its present state, requiring very little other deviation from the actual design than that the central octastyle portico (which is not yet erected) should be made of the Corinthian order, whereby it would be loftier than the other colonnades, and distinguished not only so but by great richness of character; besides which considerable variety would be thrown into the general composition. There is also something novel and effective in the plan of the portico (as shown in the published engraving). Objection may be started against the *heterostyle* character, arising from employing two different orders, side by side each other on the same level. Yet that is surely not more objectionable, if by any means so much so, as the practice of mixing up *columnar* and *astylar* portions of building in the same façade. Of the nobleness of appearance produced by a loftier order, as a central feature, we have evidence in the façade of the London University in Gower-street; and had Wilkins been allowed to treat the portico of the National Gallery in the same way, instead of being compelled to make use of the columns from the portico of Carlton House (a piece of pitiful economy), not only would the centre of the façade have acquired some degree of majesty, but the increased height of the portico would have allowed that of the tambour of the dome (which is now both excessive and excessively ugly) to be diminished, and reduced to somewhat the same proportion as the *shokolate* of the dome of the London University.

PATRICK M'DOWELL, Esq., R.A., has been visiting his native town of Belfast, where he has been received with "all honour;" we rejoice to find that his fellow-townsmen have been taught to appreciate the merits of one of the most excellent artists ever born in Ireland. It must have been a noble triumph to the sculptor—who has been, in the best sense, the architect of his own fortune, and has made his way, totally unassisted, to the highest professional eminence—to have received an address from so many men of rank and station who have

witnessed the issue of his successful struggles in life, and seen him placed in a position to which he has made his way no less by genius and industry than by unassuming manners and irreproachable character. Ireland never sent forth a youth of whose manhood she has worthier reason to be proud.

THE WIDOW OF THE LATE J. C. LOUDON, Esq., has, we rejoice to say, received a letter from Sir Robert Peel, conveying the gratifying information that a pension of £100 a year has been granted to her "in acknowledgment of the merits and services of her late husband." The widow and child of this useful and most industrious man will thus reap the benefit of his labours. We congratulate Mrs. Loudon the more warmly, because a long acquaintance with her moral worth and ability has taught us that she herself, too, deserves well of her country.

REVIEWS.

HISTORY OF THE INDIAN TRIBES OF NORTH AMERICA. By THOMAS L. M'KENNEY, Esq., and JAMES HALL, Esq. Published by DANIEL RICE and J. G. CLARK, Philadelphia. London: G. GILPIN, 5, Bishopsgate Without, Agent for Great Britain and Ireland.

This costly and deeply interesting work has been undertaken and carried out under the immediate patronage of the Government of the United States, the purpose of the enterprise being to afford an extensive series of portraits of eminent native chiefs of the various tribes in their different costumes, richly coloured, and accompanied by accurate and authentic biographies, and also by a general history of the tribes, supplied by the best living authorities. This really great national American work has been throughout executed in a manner worthy of such an enterprise,—the modern history of the Indian tribes is inseparable from that of the American people,—therefore to these beautiful volumes nine years have been worthily bestowed in rendering them a fitting contribution to the national history.

The red man is rapidly disappearing from the prairies where he once held undivided sway; the scourge of war has done its work; but not less in peace than in war is the contiguity of the white man fatal to him; for him there is no land of promise on this earth—he can only look forward to join those who have gone before him to the "happy hunting-grounds," which, his religion teaches him, are appointed for the good hereafter. It is deeply interesting to reflect upon the peculiar position of the red man on the American continent. In the history of the world, amalgamations of race between the conquerors and the conquered have taken place with advantage to the descendants of the two, but in this case there is too little in common between them. Hence will this part of American history constitute its romantic feature hereafter, when the Indian has departed without leaving a shade of his colour among the living, or even one stone above another to mark anything like an abiding-place. He has had no hold upon the soil—no landmark therein, save the tread of the buffalo, which has given him raiment, and has been to him the staff of life. Thus has the American Government commissioned a history of these tribes, and biographies of the most distinguished chiefs, to commemorate a race of mankind which must sooner or later be utterly extinct. The aboriginal inhabitants of America are marked by features which are peculiar to themselves, and which distinguish them from all others of the children of Adam. They are marked by peculiar opinions, habits, manners, and institutions. The effect of their contact with Europeans cannot be questioned—the result has been diminution of their numbers, deterioration of their morals, and the gradual disappearance of the most prominent and striking features of their character. In comparing their present position with what is known to have been their condition at the period of the discovery it is not necessary to say that great allowances must be made for the changes which have been effected by circumstances—for those differences which may be resolved as deterioration in such qualities as are considered honourable to man. Our vague accounts of the American Indians have accustomed us to consider them only as figuring in dire scenes of blood and rapine. The strife between the red

and the white man has continued ever since the first settlement was effected; nor can we wonder at its continuance, seeing the impossibility of convincing any man, white or red, that his inheritance is the right of a stranger. The prominent feature in this long period of war, and that on which all eyes have been fixed, is the blood-thirsty cruelty of the Indian; and this has been so exclusively dwelt upon and presented to us in so many appalling forms as to keep continually before our eyes the war club, the scalping knife, and the tomahawk. It is undoubtedly true that the Indian mode of warfare is barbarous—neither sex nor age is spared, and the victims are subjected to the most fearful tortures. But it is not less true that they have never been taught those lessons of humanity which have stripped war of its most appalling horrors, and without which the white man is not less savage than the Indian.

This beautiful and valuable work extends to three volumes folio, embellished with 120 highly finished and carefully coloured portraits from the Indian Gallery in the Department of War at Washington, besides which each volume opens with a characteristic scene drawn from actual observation. One of these is the 'War Dance,' in which the whole of the performers are portraits; another is a 'Buffalo Hunt'; the third is an 'Indian Encampment,' consisting of innumerable wigwams. Whatever we may have read hitherto concerning these tribes, nothing has ever come before the world accredited in a manner equal to these volumes. As matter of history the American Government has been most earnest in procuring truth; we have accordingly these veritable portraits, beautifully executed and faithfully representing the ceremonial and war costume of the person represented; and accompanying these, well-authenticated biographies, from which is gathered a better knowledge of the customs and institutions of the North American Indians than can be obtained from any other sources. In addition to these individual histories there is a general history of the Indian tribes; and further, "An Essay on the History of the North American Indians." Regarding the early origin of these tribes, nothing is positively known. They are here ascribed, and it is generally believed correctly, to an Asiatic source, presuming upon the general resemblance which they bear in many points of character, manners, customs, and institutions—circumstances not readily changed, or easily mistaken—to the various tribes occupying the great table lands of Tartary. The opinion of John Ledyard, a respected authority on the subject, is—"I know of no people among whom there is such a uniformity of features (except the Chinese, the Jews, and the Negroes), as among the Asiatic Tartars. They are distinguished indeed by different tribes, but this is only nominal. Nature has not acknowledged the distinction, but, on the contrary, marked them wherever found with the indisputable stamp of Tartars. Whether in Nova Zembla, Mongolia, Greenland, or on the banks of the Mississippi, they are the same people, forming the most numerous, and, if we must except the Chinese, the most ancient nation on the globe. But I, for myself, do not except the Chinese, because I have no doubt of their being of the same family." Again he says:—"I am certain that all the people you call 'red' people on the continent of America, and on the continents of Europe and Asia, as far south as the southern parts of China, are all one people, by whatever names distinguished, and that the best general name would be Tartar." This is well supported by these portraits, in which the Tartar contour is universal, although many of these chiefs and warriors may be called handsome. The portraits are all most carefully executed in lithography, and in every respect must be received as faithful representations, inasmuch as to render the work with its letterpress an indispensable addition to the history of America, which cannot be received in Europe otherwise than with the deepest interest.

A HAND-BOOK OF THE HISTORY OF PAINTING.
By Dr. FRANZ KUGLER. Translated by a LADY.
and edited by Sir EDMUND HEAD, Bart. Published by JOHN MURRAY, Albemarle-street.

This volume (being Part II.) treats of the German, Flemish, and Dutch schools of Art, and is throughout characterized by that extensive and

patient research which distinguishes especially German writers. German Art-literature is difficult of translation—little less so than German science and philosophy. Nagler and Kugler must be treated with as much care as Kant or Ludwig Tieck; and we must commence our notice of the work by complimenting the lady translator on the manner in which she has acquitted herself; and at the hands of Sir Edmund Head, Dr. Kugler's book has acquired home interest for the English reader—that gentleman having addressed himself to his task with much earnestness, referring from time to time, wherever occasion serves, to artists and pictures in our own country. The editor's preface contains an able and searching review of those qualities which distinguish *Idealism* from that simpler profession of *Nature* which we are accustomed to recognise as excellence in the Northern schools. The *purism* of the modern German school is now nearly forty years old, and we can perfectly understand that the substantial nature of the Dutch painters requires an apologist with that section of German Art of which we may call Overbeek one of the most prominent leaders: not that an apology is deemed necessary among us for our unblushing estimation of Dutch Art; on the contrary, our taste is here vindicated—the spirit of the Northern schools is supported. It is now about thirty-five years since the native Roman artists were shocked by the bold heresies of a company of German students, who, having quarrelled with their professors at home on the subject of elevated style, betook themselves to the Eternal City, and there, in the highways of Art, preached their faith in certain ancient masters whose works were then only held as the curiosities of painting. The new faith, however, took root, and has spread inasmuch as to tincture, more or less, every school in Europe; and it is most curious to observe the manner in which the works of the Northern schools are generally now treated of by German writers—in each Nature finds an apologist, and in the end, confiding readers at length to believe in the utter impropriety of Nature. We reverence the devotedness—the lofty aspirations of those members of the German school who think as deeply for the "dear sake of their beloved Art" as ever man did upon the most abstruse questions of philosophy. And they have undoubtedly chastened that which they love—for the tincture to which we allude is that of severity. By, therefore, the opinions of men who declare that the Venetian school has operated in vitiation of the art—who reject the humanity of the Bolognese school, the palpable life of Rubens, in short, everything that has the quality of individuality—are the merits of the Northern schools not to be judged as standing entirely apart from that one principle to which everything points in German Art. Dr. Kugler is, however, one of those who has bestowed attention upon Dutch Art—and does it ample justice—with which view his research has been evidently extensive, and conducted with that judgment that displays a perfect knowledge of the subject.

The history of German Art here reverts to the Carolingian period examples of which are contained in the Museum at Munich. In the fourteenth century, even schools were established; and the fifteenth is remarkable for great activity in the Flemish schools—being the period of the Van Eyks and their school, and hence a great influence on the character of German Art. Among the painters of the fifteenth century, Martin Schön, Hans Holbein the elder, and Wohlge-muth are among the most distinguished; and the sixteenth century acknowledges, in a very marked manner, the influence of the school of Albert Dürer.

The great feature of the Dutch and Flemish schools is essentially what is termed *genre*, which in the Low Countries, about the beginning of the seventeenth century, began to declare for itself an existence independent of religious painting. This is first recognised among the artists of Brabant, but its ultimate perfection was elicited by the Dutch masters about the middle of the seventeenth century. The first master who came forward independently in this manner was Peter Breughel the elder, called "Peasant Breughel" to distinguish him from his son of the same name; he flourished in the latter half of the sixteenth century at Antwerp. A favourite subject among these painters was 'The Temptation of St. Anthony,' of which there exist numerous versions;

and a taste prevailed for all kinds of diablerie, inasmuch that one of the Breughels earned for himself the name of "Hell Breughel." Of this period were also David Teniers the elder, and Vinckenboom, whose works are distinguished by a similar taste. They were followed by others who decided the character of these schools by their own works, and the imitative efforts of those who followed them. These were the younger Teniers, Ostade, and Jan Steen, in low life; and, in other subject-matter, Terburg, Douw, Mieris, and a long list of men who have excelled in landscape, marine, and miscellaneous subjects.

Verily there is nothing of *Idealism* in those matter-of-fact people, and hence their value. Any refinement had ruined not only the boors and sets of Teniers, Ostade, and Jan Steen, but also the masters themselves. Who, then, could for a moment listen to any estimation of the Dutch and Flemish schools based upon their utter deficiency of the ideal?

We have observed that the editor has judiciously referred to works in England whenever occasion serves. With respect to the 'Van Eyk' added to the National Gallery a year or two ago, some interesting information is given. "Carl van Mander in 'Leven der Nederlandsche en Heogduitsche Schilders' (Amsterdam, 1764, vol. i. p. 24), gives the following anecdote:—'Our John (i.e., John Van Eyk) painted on panel in oil the portraits of a man and woman, who appear to be entering into wedlock, and plighting their troth to each other. The piece afterwards got into the hands, or became the property, of a surgeon at Ghent, and was seen by the Princess Mary, aunt of Philip II. of Spain, and widow of Louis King of Hungary, who was very fond of Art. She was sister of Charles V., and Governor of the Netherlands; her husband, Louis of Hungary, had been killed in battle against the Turks.' It is scarcely questionable that this is the identical picture. This account of the picture is contained in one of those notes whereby the editor has added much to the value of the book.

THE HAND-BOOK OF NEEDLEWORK. By Miss LAMBERT. London: J. MURRAY.

We must confess our entire ignorance of the practical use of needles of all kinds, save the etching needle; but the fact of this book having already reached a fourth edition proves that the writer's efforts have been fully appreciated by those who

"Their skilful fingers ply with willing haste,
And work with pleasure."

The demand for a new edition has afforded the authoress an opportunity for revision and correction, of which she has abundantly availed herself: the greater part has been rewritten, and a considerable portion of new matter and new engravings have been added. We have here the history of needlework from the earliest ages, when in the time of Moses it ranked high among the arts practised by the Eastern nations, exemplified in their rich garments "embroidered with gold and with silver, with blue, purple, and scarlet, and with precious stones," down to the present time of more humble and less costly "Berlin wool." Thus we learn that during the Saxon dynasty the women of England were celebrated throughout Europe for their skill in needlework—and English work was long proverbial for its excellence; nor ought this to be considered marvellous, when we find that the saints occasionally lent their assistance to those so employed; for it is told by William of Malmesbury, that St. Dunstan, in his younger days, did not disdain to draw the pattern for embroidering a sacerdotal robe, which a noble and pious lady afterwards wrought in threads of gold. There is much useful information scattered throughout the volume regarding the manufacture of tapestries, embroideries, hangings, or veils; the various materials employed for needlework, such as wool, silk, gold and silver, and a score others—the drawing of designs, tracing patterns, crochet, knitting and netting, which cannot fail to be serviceable to all who take an interest in these matters,—to such we would address the words of the laureate Skelton in the sixteenth century:—

"The frame is brought forth, with its weaving pin,
God give you good speed your work to begin."

PARISH CHURCHES. Part I. By R. and J. BRANDON. London: G. BELL.

A most useful and, in this age of church building, a well-timed publication, which we would strongly recommend to all concerned in the erection of our parochial edifices. The leading object of the work is to select such churches as, from their beauty of design and peculiar fitness for the sacred purpose for which they were reared, seem worthy of being adopted as models. Each part will contain eight perspective views of rural ecclesiastical structures, with plans drawn to an uniform scale, and the actual dimensions of each. In the number before us we find etchings of Little Casterton Church, Rutlandshire; Duddington Church, Northamptonshire; Herne Church, Kent, &c. &c.: the whole drawn on the spot. If the examples here given were but followed by those who are engaged in the building of churches, our architects would be spared much labour, and we should see fewer instances of bad taste in the jumbling together of disproportionate parts of the architecture of the middle ages than we are now subjected to. We affect to despise the wisdom of our forefathers, yet from them must be gathered all that is beautiful and elevating in design, and skilful in execution. The cheapness of Messrs. Brandon's work is its least merit.

A CONCISE GLOSSARY OF GREEK, ROMAN, AND GOTHIC ARCHITECTURE. Oxford: J. H. PARKER.

A great book has been said to be a great evil. It is very certain that, however good it may be, its bulk often hinders its utility. We have no fault whatever to find with Mr. Parker's Glossary, in 3 vols. 8vo., but we are glad to be enabled to have condensed from that elegant and valuable work a little manual of all that is generally useful, and which may be carried in the pocket, or referred to at once for any term necessary to be explained. No less than 440 woodcuts are comprised in this small volume, and certainly a more useful book to all persons who are in want of information on the technicalities of architecture could not be found. Of the larger book, all persons who are students of architecture will still gladly avail themselves, as it abounds with excellent illustrations and clear descriptions. We hope shortly to exhibit to our readers some of its many cuts; in the meantime we would recommend this abridgment to all amateurs of the science, as a most useful pocket companion.

SKETCHES FROM FLEMISH LIFE. Translated from the Flemish of HENDRIK CONSCIENCE. London: LONGMAN and Co.

It will not be the fault of the present generation if those who come after us are not wiser and better than their fathers; for in no class of literature have such advances been made as in that which addresses itself more especially to the young. The scholar and the philosopher, the poet and the man of science, think it not a task beneath them to employ their time and talents in the service of children; so that the press is daily sending forth works—religious, moral, entertaining, and instructive—adapted to their capacities and understandings, which must have a beneficial influence on the future race of men. "The Sketches from Flemish Life" comes under this class of books; it consists of three tales, founded on facts, the tendency of which is to develop the affections of the heart, to reward virtue, and to incite to habits of industry. The author holds a high rank as a novelist among the literary men of Flanders; but he has recently given up this style of writing, and applies himself now chiefly to the delineation of pictures from every-day life. Of the stories here given we prefer "The Progress of a Painter," which purports to be the history of a living artist, whose talents were fostered by the liberality of Baron de Pret, a nobleman who died a few years ago, and is buried at a village near Antwerp. No one can read these tales without perceiving that their author feels a glowing hatred to French refinement and manners, which he considers to have had a baneful influence on his countrymen. The work is illustrated with upwards of a hundred woodcuts, a large portion of which are from the pencil of the artist whose career is portrayed in the story above-mentioned. Many of these cuts are executed with much spirit and artistic feeling.

ALBUM DU SALON DE 1845; a Critical Examination of the Exhibition. By an HISTORICAL PAINTER. Brussels.

The design of this work is a very felicitous idea. It is a handsome quarto of 160 pages, beautifully printed on hotpressed paper, and embellished with 20 lithographies from the finest and most important pictures contained in the triennial Exhibition of last year in Brussels. The letter-press is a critique on the various works of painting, engraving, and sculpture, intermingled with some judicious disquisitions on the great principles of Art, occasional episodes, and amusing anecdotes of the artists. It is to be regretted that the writer's notions should have been formed upon the narrow basis of the present practice of painting in Belgium. This school depends entirely for its excellence on colour; everything is Rubens. Not possessing his gigantic acquisitions, there are consequently exaggeration of forms, paucity of idea, and oftentimes imperfect execution. This single sentiment of glaring colour pervades every class of Art, from the attempt of the grand historical down to the most insipid, vulgar, and commonplace subject. The author unceremoniously designates, without compunction, the whole of the artists of the French school who have contributed to the Exhibition as *croutistes*, displaying in an extreme sense the national conceit so peculiar to this people, which has created a proverb among them, that "The Fleming has two eyes, the French one eye, and all the rest of the world are blind." The Germans who sent their works are not even noticed; those of Holland only extort praise. No English artist of eminence, excepting J. P. Knight, R.A., represented our own school. We transcribe the remarks on his picture, as the leading article of interest to us:—

"Mr. J. P. Knight, de l'Académie de Londres, has sent us a terrible scene from the Reformation in Scotland in 1559. In the invention the picture is well conceived, the composition is replete with energy and animation, the subject is well disposed, and the spectator feels interested, in spite of himself, at the scene of devastation his eyes are required to witness. The story is treated with a readiness and freshness of execution that bespeak the exercised hand of an able and practiced painter. Still the picture of Mr. Knight must only be considered as a magnificent sketch, executed off-hand. The manipulation appears washy, and is particularly an example of that insipid manner which properly belongs to the English school. Altogether the colour is harmonious, and the drawing has great analogy to the realist manner created by Leopold Robert. There is even in this picture a youth breaking the image of Christ, the pose of whom is exactly similar to the one playing on an instrument which is in L. Robert's picture of 'La Fête de la Madone d'Arc,' now in the Gallery of the Louvre. Mr. Knight should have traversed a little this plagiarism. With all these remarks, Mr. Knight is nevertheless an original painter in the fullest extent of the word: original in colour, expression, and execution."

We gave an account of the Brussels Exhibition in our Journal for October.

ILLUSTRATIONS OF CAMPBELL'S "GERTRUDE OF WYOMING." By G. E. HICKS.

These plates, thirteen in number, are intended for presentation to the subscribers to the London Art-Union for the current year, in addition to an impression of 'Jephtha's Daughter.' Outline drawing is the severest test to which an artist can be subjected, and for success in this nothing short of talent of a high order is necessary. It cannot be doubted that any artist (supposing this style of Art to be as new to him as it is to our artists generally) will rise materially benefited by the course of study needed for the production of such a series of plates as this. But there are other things to be considered, and one of the most important is the value of the work when it has been done. Outline is eminently calculated for the ideal, and the further a subject departs from this the less it is likely to be effective. We think the selection of "Gertrude of Wyoming" for linear illustration has been scarcely judicious. The equipment of the American Indian—the feathers, moccasins, tomahawk, and scalping knife—do not tell well here, nor do the wide-sleeved coat and buckles of the last century. In a single object, such as a patera, a coronal, or a bunch of reeds, there is a tongue speaking in numbers which no poetry has yet reached since the days of Homer; and how well did Flaxman understand this when we find in his outlines no object—no touch—ungifted with impressive language. Talent of the highest class is indispensable to the qualities necessary to

outline; but there are yet many exercises for mediocrity which would be highly valuable and acceptable—as, for instance, if outlines were made of known classic works, we are well assured that the most fastidious taste could offer no objection to them; while, on the other hand, they would live—and be eagerly sought by lovers of Art generally—the excellent purpose of the Art-Union would be better served, and the artist equally benefited in all respects.

VIEWS OF LONDON—FROM THE STEEPLE OF ST. PAUL'S. Engraved by H. LE KRUX and J. T. WILLMORE, A.R.A., from Drawings by THOS. ALLOM, Esq. Publishers, GAMBART, JUNIN, and Co.

We have here two line engravings of two singularly interesting subjects—views of London, taken from the steeple of St. Paul's, showing only the tops of houses in the immediate vicinity of the Cathedral, but gradually tracing objects less proximate, until, after embracing the suburbs, they are lost in the green fields and hills which even yet surround the Metropolis. Their accuracy as to minute details is absolutely wonderful; while, as a whole, the effect is singularly fine. It is positively marvellous to note not only each particular street, but each separate house, exhibited with remarkable fidelity. The prints are equally interesting and valuable; and the mode of execution is such as to do credit to two of the best line-engravers of our time. The prints are accompanied by descriptive keys: in one of which the names of 100, in the other those of 185, places are indicated—consisting of churches, public buildings, bridges, monuments, squares, streets, lanes, and alleys, &c. &c. Mr. Allom has by these productions extended his well earned and merited fame.

EVA. AMOUR DE SOI-MEMME. DESMAISONS d'après VIDAL. Paris: JEANNIN, publisher. London: GAMBART, JUNIN, and Co.

Two of the full-length coloured lithographic prints, of which, lately, there have been many importations—the greater number being works of much interest and great merit, exhibiting skill in drawing, and considerable "cleverness" in conception. They are executed with great refinement and delicacy, and are coloured by practised hands manifesting judgment as well as experience. M. Vidal is at the head of this class of Art. His pencil is singularly facile, and his knowledge of Art thoroughly matured. His contributions to our English portfolios are, consequently, always valuable; and while important accessions to the amateur, they are by no means without use to the artist. In one of these, a finely-formed woman stands erect, her hands clasped over her head; in the other—"Self-love"—a young girl is admiring the graceful turn of her own shoulder. They are both skilfully draped.

LES OISEAUX. Par EDOUARD TRAVIES. Paris: Publié par VICTOR DELARUE. London: GAMBART, JUNIN, and Co.

Few modern publications have promised to be more useful or interesting than this—the first part of which is before us. It is intended to comprise in the series the whole of the birds of the world, pictured, in most instances the size of life, accurately delineating their forms and describing the localities to which they usually resort. The prints are beautifully executed; they are coloured with exceeding delicacy and truth. We shall have a better opportunity of noticing the publication in its progress; and may now content ourselves with merely describing it as a work of right good promise.

TO CORRESPONDENTS.

Mr. Pyne has been unable this month to supply a continuation of his "Letters" in consequence of his occupation at the Society of British Artists.

We have been furnished, by the liberality of Fox Talbot, Esq., with examples of the Talbotype, sufficient to enable us to introduce one into each number of our Journal. This will be a great boon to our readers, many of whom, although they have heard much of the wonderful process, have not been yet enabled to examine an actual specimen.

We have received from M. Heideloff, the accomplished author of the "Remains of Gothic Architecture," and other works famous throughout Germany, some drawings of Gothic furniture, carved under his direction for the King of Saxony. Of these we are preparing engravings.